

EXHIBITION OF THE PAINTINGS BY LYME ARTISTS

1902

THE LYME ART SHOW.

FINE COLLECTION OF ANTIQUES, CURIOS AND PAINTINGS.

Colony of Artists Show Many of Their Work—Historical Relics and Beautiful Porcelain.

(Special Correspondence of The Courant.)

Lyme, Aug. 30.

Few people are aware that Lyme is noted among artists for having the best scenery from the standpoint of the painter of any spot in New England. The views are beautiful and in miniature enabling the artist to reproduce them in all their beauty while there is a softness in the atmosphere which is of great value to the artists, adding charm to the completed painting. These facts have brought fifty artists here this summer. Those who have been here for a number of years have erected studios on Miss Florence Griswold's place, where they have been found daily the summer through. To give voice to their admiration of the town the artists gave an exhibition of paintings at the library rooms Wednesday, Thursday and Friday of this week which attracted guests from Hartford, New Haven, Middletown, New York, New London, Boston, Chicago, Springfield and other places. The handsome library building was thronged during the exhibition hours and the exhibits of antiques, curios, manuscript and other interesting relics added much to the pleasure of visitors. The ladies who had been working so hard for two months past were in a joyous frame of mind as the receipts at the door were \$180, which will assist materially towards defraying the annual expenses of the library. In addition to this they are to receive 50 per centage on all sales made. It is thought that around this exhibition as a nucleus will form an art school located here and that a gallery will be opened in the library where the artists can exhibit their work at all times, adding greatly to the charm of the village as a resort for visitors.

Antiques.

The exhibition of antiques and curios was particularly interesting from the standpoint of the collector or the collector. Some of the articles shown were the instruments used by Dr. John Noyes through the Revolutionary War loaned by Mrs. Richard Noyes; a set of swords and knives from the Philippines brought home by Dr. R. S. Griswold, who was afterwards killed in the Island of Samar last September; Miss Brainerd loaned a set of pistols owned by Napoleon Bonaparte and presented by his nephew, Prince Perier Bonaparte, to Captain Daniel Chadwick, July 4, 1857; illuminated vellum manuscript made in Italy 1596; English Bible, 1696, exhibited by Kanana N. Bill; Theory of Earth from Mrs. Salisbury; "Everlasting Punishment of the Ungodly," 1795, shown by Mrs. Hiram Beckwith; a Bible of 1650, and a system of geography, 1778, were shown by Mrs. Florence Griswold; Bertha Chadwick loaned a letter written by the Duke of Wellington to Captain Daniel Chadwick, and a book of autographs presented by the passengers of the ship Samson to Captain Chadwick in 1833; Mr. Van Bergen loaned a Testament 16 years old; J. J. Noyes loaned a very interesting collection including a dancing mask and canoe from Northwestern Africa; a sword presented to the late Dr. R. S. Griswold by M. P. Van Camp for saving his life in the Philippine Islands May 1, 1900; an original letter of George Whitfield, letter of George Washington, 1740, presented by Mr. S. L. Brown; a postscript in Washington's own handwriting were great attractions to the lovers of historical matters.

Miss Marion Griswold loaned an exquisite lace shawl from the Madeira Islands; Miss Elizabeth Elliot Lord's wedding shippers made in London, 1740, were the envy of the fair sex; Mrs. Sweet of Syracuse, N. Y., loaned a beautifully engraved topaz. Beautiful specimens of lace were shown by Mrs. George Ely. Mrs. C. H. Ludington, Mrs. Edward Griffin, Miss Margaret Knowlton loaned an old bead bag; Thornton Oakley, of Hartford, exhibited an interesting collection of badges from various parts of the world; Mrs. H. S. Ely exhibited an ancient copper water ewer; a brass mortar loaned by Mrs. S. L. Brown, and hundreds of other relics were great attractions to visitors.

China Ware.

In the department of china ware the largest exhibit was made by Mrs. Edward E. Salisbury of New Haven, a native of Lyme, specimens from her collection of between 500 and 600 pieces included a set of the historic American blue plates, rich old porcelain made early in 1500 sent to William Didot at New Haven by his sister, Mrs. Elizabeth Scarlett of London about 1740, and many other bowls, mugs and plates of this variety. The most ancient ware was the medieval pottery made of the coarsest clay, in which imitation of the wooden ware of those days was almost perfect. A trencher had the notches around the edges and the veins of wood were represented. A water jug of the same age accompanied it. Old English salt glaze, Bnoch Wood ware, silver luster Castelford and original Wedgwood copper luster ware were shown in numerous specimens.

Rich specimens of old delft family plates given by William Mitchell of Chester, to his daughter, Ann, at her marriage to Richard Lord of Lyme in 1780; the famous tortoise shell ware; and an old India plate representing the sacred bull fording a stream and decorated with banana plant, pomegranates, and tropical flowers in rich colors; this was the prize of the collection, having been brought to New London merchants by privateers during the revolutionary war.

coming to the present owners by descent from the Misses Conkling of Lyme. Children long ago broke it into dozens of pieces but it was carefully repaired and now occupies the place of honor in the collection.

A capo di monte cup and saucer valued at \$90 was shown by Miss Elizabeth Griswold; Mrs. J. Sheffield exhibited a Staffordshire plate and D. R. Lay a tureen of the same ware; a valuable set of Lowestoft was shown by Mrs. Elizabeth Clark; Miss M. Griswold loaned a beautiful Italian plaque; old delft blue ware in fine condition was shown by Mrs. M. Griswold of Black Hall; Mrs. Austin Bassett sent Vienna coffee set more than 200 years old; Mrs. J. D. Villiers loaned a rare specimen of a china cup and saucer; Mrs. William E. Coult, and Mrs. George Ely also had valuable specimens on exhibition.

The Paintings.

The exhibit of paintings included "Moonlight" by H. W. Ranger of New York, who is said by the great artist, Whistler, to be fitted to fill the place left vacant by Inness; "Autumn Woods" by the same artist; Allen B. Talcott of Hartford exhibited a scene along the river, the old saw boat being loaded with hay at Mott's Island; Walter Griffin of Hartford had a sketch "On the Maine Coast"; Arthur Dawson of New York loaned a charming landscape; Louis Cohen of New York, "Golden Spring"; W. H. Howe of New York showed the only animal picture "Trunks" and a sketch of cattle drinking at the brook; Frank Vincent Du Mond of New York sold his "The Shining Wood" to Mrs. W. G. Lane for \$350; Gifford Beale of New York showed a variety of hill, wood, and lake in his unnamed contribution; R. Tait McKenzie, professor of anatomy and physical director at McGill University, Montreal, exhibited two bronze statues "The Sprinter" and "The Strength Test"; Louis Dessar of New York "In Evening Shadows"; Clark Voorhees of New York "Early Spring Sunlight"; a bust of the artist and General made by the late Launt Thompson for C. H. Ludington occupied a prominent position in the building.

1903

Shaded by its beautiful trees, on the banks of the Connecticut River lies the quaint old town of Lyme. Much interest attaches itself to the rambling old houses, some of them having been built over a hundred years ago by the pioneer families of the country. Many homesteads can boast of having entertained two of the nation's greatest men, George Washington and John Lafayette, showing the fine old four-poster bed in which they slept, and other articles used by them during their memorable visits.

Lyme is becoming more and more of local interest, from the fact that it has attracted many artists of renown, who have formed colonies and schools of art all through the town, devoting their time to painting the beautiful bits of scenery that lie before one at every turning.

The celebrated artists, H. W. Ranger, W. H. Howe, Frank Vincent Du Mond, Will Howe, Foote, Allen B. Talcott, Louis Paul Dessar, Childe Hassam, and many others have made their summer homes there for the past few years, adding greatly to the artistic atmosphere of the town.

During Thursday, Friday and Saturday there was an exhibition of paintings at the Phoebe Griffin Noyes library, of scenes in and about Lyme. The artists have donated the proceeds of the admission fees to the benefit fund of the library, which was built and endowed by Mr. C. H. Ludington in memory of his wife's mother, whose name it bears, and is a very handsome memorial. Many beautiful pictures were on view, more noted among them being Childe Hassam's "Spring Morning," and "After the Chase," by H. R. Poore, which is a group of handsome hounds resting on a grassy bank. Two striking pictures by W. H. Howe were called "On Guard," a group of fine cattle lying in a grassy meadow, with one standing among them with his head raised as if keeping watch; the other called "The Return of the Herd," a herd of cows making their way home at sunset. A beautiful landscape by Ranger attracted a great deal of attention, it being an autumn wood scene, with all the gorgeous vividness of color. Du Mond's "Forest of the King" is a picture which immediately holds one's attention. Louis Paul Dessar offered a restful picture called "The Upland Pasture." Other canvases of note were Allen B. Talcott's "Sunset," "The Evening House Hill," by W. H. Foote, Louis Cohen's "Spring," Arthur Dawson's "Farmer's Daughter," Minor's "Landscape," and several others. Several sales have been made making the success of the exhibition as secured, as the benefit fund is to receive a percentage also upon the sale.

A large number of notable visitors from different parts of the country were present at the exhibition during the three days, many of whom came from New Haven. Among them were Mrs. Edward E. Salisbury, Professor and Mrs. Horace Welles, Mr. and Mrs. Emerson Taylor, Mr. John Dowd, Mr. F. W. Cutler, all of Hartford; Mrs. H. C. Bunker, Captain McMaisters, Mr. and Mrs. Horace Learned, Dr. Keeler, Mr. Alfred Mitchell, a brother of Donald G. Mitchell of Edgewood, with Miss Mitchell, Judge and Mrs. Walter C. Noyes, all of New London; Mr. Newcomb, Mr. and Mrs. Richardson, the former being librarian of Princeton university; Mr. and Mrs. Robert C. Hall, Pittsburg, Pa.; Mr. and Mrs. Percival Pollard, the former being art critic for Town Topics. All of the artists were present with their wives. Among them were noted, Mr. and Mrs. H. W. Ranger, Mr. and Mrs. Paul Dessar, Mr. and Mrs. W. H. Howe, Mr. and Mrs. Arthur Dawson, Mr. and Mrs. Frank Vincent Du Mond, and Mr. and Mrs. H. R. Poore.

In an interesting illustrated article by Frank Vincent Du Mond, in the August number of The Lamp, published by Scribners, on "The Lyme Summer School and Its Theory of Art" the writer says:

"The Lyme school long known as the Du Mond summer school, was organized about 10 years ago. It has heretofore changed its location annually from one place to another in Europe and the country about New York city. The past two years of the school at Lyme establishes it there permanently. Lyme was found by many of our masters in landscape to possess remarkable advantages in its great variety. The village is one of the oldest in New England, and is one of the few remaining places which still possess the characteristics expressive of the quiet dignity of other days. This, with its traditional habits of hospitality and comfort, makes an unparalleled summer home for the great numbers of artists and students who are there."

AUGUST, 1903

PAINTINGS AT LYME.

EXHIBITION FOR BENEFIT OF LOCAL LIBRARY.

ARTISTS OF REPUTATION DISPLAY THEIR WORK.

Pictures Painted in the Town Loaned for Worthy Cause and Much Admired.

An exhibition of pictures painted in Lyme and the surrounding country, opened in the public library in that town yesterday, and the paintings will be on exhibition until to-morrow night. Lyme realized the honor yesterday and the library was the center of attraction, for Lyme is a painter's town. The men and women paint and the sheep and cattle exist for the sake of being painted and, upon the approach of a stranger, arrange themselves in picturesque groups, while the artist fixes his camp chair and writes untroubled. The town has been known as an ideal place for artists for some time, and its wind-swept pastures, winding roads and glimpses of the Sound have been the delight of artists these dozen years. Artists come early in the spring and stay late in the fall and fraternize with the farmers who raise sheep for their benefit, keep oxen for their good and cart home picturesque heaps of sedge and hay from the russet salt marshes that border the town on its southern side.

For yet another reason painters are willing to find Lyme, that being that the town is quiet and nobody hurries. The trains on the New London Division pass through the town at a comfortable distance from the center and the station is a mile from the churches and library by the road, while, as the crow flies, these places are not more than one-quarter of a mile apart. The man who drives the bus contrives to connect with the few trains stopping at Lyme, but it is said on the best authority that he is the only man in the town who hurries. The rest of the inhabitants appreciate the feelings of the artists and do not disturb that calm which is the normal condition of the village. No trolley car has yet invaded its sacred precincts, and no factory chimney trails a line of smoke across the horizon. The rest of the inhabitants in sight and apparently none in the town. Having food and raiment and one of the most beautiful of Connecticut towns in which to live, the people of Lyme are content.

H. W. Ranger was the first artist to discover the quiet and nobody hurries. The trains on the New London Division pass through the town at a comfortable distance from the center and the station is a mile from the churches and library by the road, while, as the crow flies, these places are not more than one-quarter of a mile apart. The man who drives the bus contrives to connect with the few trains stopping at Lyme, but it is said on the best authority that he is the only man in the town who hurries. The rest of the inhabitants appreciate the feelings of the artists and do not disturb that calm which is the normal condition of the village. No trolley car has yet invaded its sacred precincts, and no factory chimney trails a line of smoke across the horizon. The rest of the inhabitants in sight and apparently none in the town. Having food and raiment and one of the most beautiful of Connecticut towns in which to live, the people of Lyme are content.

Mr. Minor wears the red ribbon of the Legion of Honor, several of the other exhibitors are N. A.'s and all are men of national reputation. They have twenty-one pictures in the library, all of recent work, all painted in Lyme and most of them representing some scene in that town. The painters have followed their own fancy as to what they selected for display. The two hundred pictures over to the ladies who arranged the exhibition and who saw that they were hung in as good light as possible, and who then left for the delight of the visitors from Lyme and elsewhere.

Mr. Ranger shows two landscapes. One is a view of a forest, gay with autumnal tints, with a glimpse of a little river in the foreground. The other shows a winding country road, with wind-swept knolls, such as are common about Lyme, a glimpse of marsh and river and the boat of a fisherman. The artist not only loan his work for the benefit of the library, but they also give the managers a percentage on any sale made during the exhibition. Last year the library cleared a pretty penny in this way and sales are expected this year.

Mr. Dessar's three paintings are also landscapes. The larger shows a flock of sheep in a rock pasture, the time being early morning. The second shows an upland filled with sheep in the foreground, grazing on a hill, while a third canvas depicts a pasture in the sober russet of late October of Lyme for the theme of his two paintings. The larger, styled "The Forest of the King," shows a group of gayly clad dancers watching the King's men, or Robin Hood's, as they ride through a glade in the forest unconscious of the glances directed toward them. Mr. Du Mond's second exhibit "The Refugees" is also a forest scene, showing a man, woman and two children, with two laden horses, about to cross for the night.

Mr. Howe, who excels in his paintings of cattle, shows three pictures, the largest being "The King of the Herd." The king is coming over the crest of a small hill, their sleek coats shining in the rays of the setting sun. "Plowings" shows a scene which often finds its counterpart in Lyme. Two yokes of oxen are straining at a plow while the man holding it urges them



on. It is a thing often seen, but perhaps no other man in the country could put it on canvas with the fidelity shown by Mr. Howe. Mr. Howe's third painting, "On Guard," is another treatment of his favorite theme. In the foreground is a small herd of cows, over which a bull stands guard. Back of the herd is a salt marsh and in the background the sea.

Mr. Poore shows a landscape, "The Hummocks," showing a study in brown under a gray sky. His second painting, "Meetinghouse Hill," is also a study in green of a more pronounced type than his companion piece. Gifford Beale is the only artist in whose work horses appear as the subject. His title is "Marking the Corn Field," and it shows a pair of horses drawing a primitive marker across a plowed field. The pose of man and beast alike being true to life.

"Sunset," the only painting shown by Allen B. Talcott, is an autumn scene full of color, and is a view of the Sound seen across a rocky point. "A Spring Morning," is the title of the painting by Louis Cohen, showing a glimpse of a meadow bright in delicate golden green, and seen across a little pool in the foreground.

The largest landscape shown was painted by Robert C. Minor, the dean of the Lyme colony of artists. It is somber in hue, its tone being relieved by a touch of sunlight seen through massive trees.

The only impressionist painting shown was that by Childe Hassam. It is a landscape, a single fisherman by the bank of a small stream in the foreground being the only animate figure in the painting.

"The District School" by Clark Voorhees reproduces the property of some rural district. The building is located at the foot of a hill across which granite stone walls are outlined.

Charles H. Davis shows a landscape, which oak trees stand out against the sky.

Two pictures are shown by Arthur Dawson. "A Farmer's Daughter," showing a girl whose form is half concealed by a bunch of goldenrod. The face is winsome and the picture was yesterday the subject of considerable admiration. Mr. Dawson also exhibits a landscape, "Back of Coult's Farm," a local scene.

There was a good attendance at the library yesterday, every train bringing additions. The number of visitors is expected to be larger to-day and to-morrow. When they reach the town the lovers of art find two centers of attraction, for the younger art students, with the consent of the past masters whose works are at the library, have opened an exhibition of their own at the town hall. The exhibitors are A. L. Laiblin, Grubart Wilcox, Frank A. Bement, Miss R. Webb, Mrs. L. V. Brumbaugh, L. J. Wilson, A. H. Buver and E. M. McKay. The latter shows a number of bookplates which display originality.

Pictures Admirably Hung with Careful Regard to Lighting and Spacing in the Public Library.

THE lower rooms of the Public Library at Old Lyme contain representative works by nineteen painters. Two of the twenty-one mentioned in the announcement of the exhibition, Mr. Metcalf and Mr. Ramsdell, failed to send any exhibit.

The pictures are admirably hung with careful regard to lighting and spacing, and the walls wear much more the appearance of a picture gallery in a private house than of a public exhibition. Not all of the pictures are new or seen for the first time. The beautiful "Return of the Red-wings," by the late Mr. Allan B. Talcott, for instance, was in the Winter exhibition of the National Academy of Design in 1906; Mr. Hassam's old church at Lyme, the church that was burned last year to the sorrow of the artist colony, also belongs to 1906, and Mr. Edward Rock's one picture is that which gained him the silver medal in the St. Louis Exhibition. Mr. Heming's exhibit also consists of the originals of illustrations now become familiar by reproduction in four countries.

In the main, however, the pictures are those recently painted in Old Lyme itself and in its vicinity, and the similarity of the subjects gives an opportunity to note the interesting divergence of methods and temperaments.

Mr. Walter Griffin's four landscapes there is every evidence of a discriminating vision directing the impressionistic technique. The dry touches of pure pigment of contrasting colors produce an impression of vibration, and the movement and light of nature are admirably rendered. In the larger canvases, especially the one entitled "Lieutenant River," one is more or less conscious of the sacrifice that has been made to the effect of the atmospheric envelope. The different surfaces and textures of the river, the boat drawn under the trees, the foliage, the clouds, are subordinated to the effect of quivering light, enchanting in itself, but inhospitable to other charms of nature.

It might be argued that this vibrating quality of necessity precludes differentiations of surface and texture, were it not that Mr. Griffin himself, with a medium presenting every possible difficulty to the seeker after variety of surface, with pastel has produced at least one little picture, which is placed upstairs among the sketches, in which there is no suggestion of dryness or monotony. The drawing of the water swirling and flowing over flat stones is no doubt the principal technical achievement in this little masterpiece, but to an observer familiar with the usual limitations of a pastel, the wet character of the lapping waves and the suggestions of moisture and density in the clouds and of depths and shallows in the water are not less remarkable.

The two small oil colors that hang in the lower room have also a freedom from formula and an appearance of fidelity to the thing seen without loss of quality. One of them in particular, a winter scene, with a narrow crooked stream running between snow-covered banks, is wholly beautiful. The cold bleak tone of the snow is kept without the slightest approach to monotony of color, the dark water of the stream flows turbulently, rich in color and strong in movement; there is atmosphere—precisely the atmosphere of place and season, one conceives, but it is not created with obvious artifice. The broader and quieter laying on of the pigment is adapted to the required effect, and the effect has a certain severity and force that are stimulating to the imagination.

Mr. Hassam, in addition to his Lyme

church, shows one smaller picture, a very handsome composition of slender trees with golden plumes of Autumn leafage seen against bare rocks and a sky of exquisite blue—the so-called robin's egg blue that is so beautiful in itself and so difficult to reproduce successfully in its relation to other colors. The mosaic of gray, orange, and this tenderly aggressive blue is one that only a painter of unusual gifts could hope to make into a fine harmony, but Mr. Hassam's gifts are no hidden secret, and the brilliant ringing poetry of "The Ledges" ranks with that of his Appledore pictures of a few years ago. Perhaps there is no contemporary artist who can render with greater distinction the sharp joyousness of the Autumn color and the Autumn air.

On the same wall with Mr. Hassam's and Mr. Griffin's pictures are Mr. Blackwell's "Mountain Laurel" and "The Wood's Edge" by Guy Wiggins, the former showing not only a nice feeling for the subtle tones of the mountain laurel that seem to be especially buxom and full colored at Lyme, but also a very delicate sense of modeled form in his treatment of the slightly undulating hillside, the latter distinguished by the boldly emphasized linear pattern made by the tree branches. On the opposite wall Carleton Wiggins has his "Lyme Hills in the March." One may say of this that it has a pleasant surface, a grave color scheme, a marked fidelity to the facts of the season and to the structure and action of the sheep which play a prominent part in the composition without conveying at all the impression that it makes, which is one of unusual charm. There is a seriousness, a touch almost of solemnity, in the dusky blue sky, the sloping stony hill, with its brown grass, on which the sheep, with their lambs, huddle and stray in characteristic groups; the breadth and placidity of the landscape are interpreted with singular simplicity, and the note, if it may be ventured a literary analogy, is Wordsworthian.

On the same wall are Mr. Talcott's two landscapes, really confirmative of a delicate and true talent extinguished in its youth, and two pictures by Mr. Turcas. One, a little plowing scene, is precious in quality, firm and learned equally in modeling of the straining beasts and of the hilly ground. In the distance are hills wrapped in a mist of Spring green rising at their base and giving a look of wide spaces and far horizons to the small composition. The pigment is used with a clear perception of the beauty possible to it, and the bland maturity of the whole impression forms an interesting contrast to the greater brilliancy of the paintings on the opposite wall. The second picture is called "The Shearers," and the subject, as the title denotes, is a shearing scene in a barn. A square of superb sunlight lies on the barn floor, and the color variations of the wooden beams, the thick fleece, the figure of the shearer, and the background which are held in an amber tone, rich and profound without undue heat.

Mr. Voorhees shows two canvases, one, "July Afternoon," a lane between two rows of trees, warm and tender in its full greens, yet parched by midsummer droughts; the other "December Moonlight," a moonlit snow scene, with a row of leafless trees stretching across the picture in the middle distance, and the crooked little brunette stream that finds its way into so much of the Lyme painting winding bright and dark between the blue banks. The light lies softly on the snow, and through the branches of the trees is seen a cool sky. The picture is so large, so simple, and quiet that at first glance it has a look of emptiness, but its dignity and spaciousness grow upon one with every moment of attention given to it. In striking contrast to this

- 1907 -

PROCEEDS OF THIS EXHIBITION WENT TOWARDS REBUILDING THE FIRST CONGREGATIONAL CHURCH DESTROYED BY FIRE JULY 3, 1907.

Sixth Annual Exhibition of PAINTINGS

At Old Lyme, Connecticut,

August 29th to September 3rd, 1907.

GEO. M. BRUESTLE.

1. The Golden House.
2. The Window Fern.
3. A Girl Sewing.

WILLIAM CHADWICK.

4. Willows and Stream.
5. The Old Oak.
6. Lyme Church.

LEWIS COHEN.

7. The Spirit of Spring.

ARTHUR DAWSON.

8. Early Leafage.
9. A Spring Morning.

FRANK VINCENT DU MOND.

10. The Road to the Beach.
11. Smoke House Pond.

WALTER GRIFFIN.

12. Our Day at Home.
13. Cattle Drinking.
14. Evening, Huntington's Meadow.
15. Springtime.

A. L. LAIBLIN.

16. Winter Sunset.
17. Spring Blossoms.
18. Valley between the Hills.

WILLARD L. METCALF.

19. New England Winter.
20. The Sand Pit.
21. In the Pasture.

WILLIAM S. ROBINSON.

22. Evening Mists.
23. The Plume Way.
24. The Shadowed Spring.

EDWARD ROOK.

25. Sunset over Quarry Hill.
26. Under Steerage Way.
27. The Mackerel Fleet.

JULES TURCAS.

28. The Golden Oak.
29. Summer.
30. Sunset on Salt Marshes.

CHARLES VEZIN.

31. Early Snow.
32. From Grassy Hill.
33. Old Lyme Church.
34. Hamburg Cove.
35. Early June.
36. Lyme Church.

GUSTAVE WIEGAND.

37. Connecticut Hillside.
38. Meetinghouse Hill.
39. Morning in the Pasture.
40. Hillside in June.
41. Day in Spring.

THE EXHIBITION OF THE PAINTERS OF LYME

(Written by Request)

Last weeks' display at the Library naturally has developed an extension of interest from the pictures to questions of "tonality" and "method," the meaning of quality and the significance of the "Lyme School". To persons though slightly acquainted with picture exhibitions, the impression of singular harmony must have been apparent in the collection which adorned the Library walls. This harmony resulted from the employment of a single method in all save one of the pictures and this one, though exotic, had much in common with the others as will be shown. The school of Lyme is a group of painters brought together over the idea of tonality. There is nothing new in this, it being a heritage from the old masters but one which in the shrifts of experiment and the search for the "new thing" was left unsustained save by a slender line touching hands with the colorest of the golden age of painting. One may trace the lineage of Tone from Van Eyck through Rubens, Titian, Velasquez to Cuypp and Claude Lorraine, thence to England where it was nurtured by Constable and Reynolds, back to France to be strengthened by Rousseau, Diaz, Dupri, Corot and the painters of 1830, thence to America developed in the work of Geo. Inness, Wyant and Fuller.

Of the few men who received it of them none have been more willing to impart the real knowledge of it than the founder of the school of Lyme. Mr. Ranger has no secrets, and taking the broad ground that the more good pictures were produced in this country the more pronounced would be claim of American art, he has sought by influence and advice to turn the tide of the sudden development of American landscape into the sound and sober channel of tonality. Artists who have thought with him have come hither both by invitation and gravitation. The school of Lyme was therefore founded on an idea backed by a personality and is maintained by the conviction declaring this one thing we do, and therefore does not represent a haphazard coterie of artists drawn together by the attractions of this locality. Without the idea, the locality would have yielded naught save subject to the art of this country. But what is the distinction of this set of painters whereby is suggested any difference between them and others; what is "tonality" of which they prate and make much of; why do museum directors, art dealers and connoisseurs, not to mention the ubiquitous newspaper man, come up from town to see their show?

The difference between their work and that of many other artists could be more easily seen than described, those pictures having little tone fading into flatness under comparison. They may, by virtue of detail, represent more faithfully the true tints of nature, but not the true impression; for nature is always expressive of that depth and strength which lies far in, and it is that quality which the tonist insists to render. To him it is that something which, like salt in the definition of the small boy, makes things taste bad when you don't put any on.

-2-

Technically it means the labor of many repaintings, of color glazes even to obliteration of what has been created until the work takes on that unctuousness of depth and strength by which one experiences the same thrill as through the deep reverberation of a musical tone from many instruments.

Practically it is the pulsation of color in every part of the picture. What by the impressionist is produced by the juxtaposition of pure pigment in little lots or stripes is by the tonist felt by either the play of one color through another or by such broken colors as may be administered by a single brush stroke loaded with several colors, or by a single color so dragged across another as to leave some of the under tone existent.

The picture by Mr. Hassam exposes the effort of all tonal painters, expressing frankly by the use of smaller methods what they aim at with bigger and clumsier ones. A microscope over any part of nature proves that the theory is all right and it becomes a question for the individual to decide whether or no he prefers to tell the time while he watches the movement of the works or will take these for granted if he gets the result. The decision must be personal.

But this depth of nature, this vibration of parts, the synthesis of many things to produce the whole; by which method do you get it best, for this is what we are all after!

The significance which lies in the turning from academic methods, as in the case of Messrs. DuMond, Beal, Foote and Voorhees and the tenets of Impressionism as with Mr. Dessar, or the most brilliant possible rendition of light formerly seen in the landscapes of Mr. Talcott is a plain declaration for a method which obtains that something which former means denied. The past art of all of these men has received due recognition, that of Mr. Dessar in the range of figure and portrait painting, of Mr. DuMond in classic and religious composition. Mr. Howe left behind him in France a well earned reputation attested in the ribbon of the Legion of Honor and of all the group he has been the most conservative of those methods which have proved successful to him. Mr. Dawson as one of the best experts in the country of the secrets of the early masters is of course a deep dyed-in-the-wool tonist, and Mr. Minor has been pegging away along these lines all his life.

The tonal idea so captivated and suited the temperament of Mr. Cohen that he willingly crosses the ocean to where it is best fostered, and his picture attests how fully he has realized its possibilities. It has that 'cheesiness' of surface which for a better word Reynolds declares to be the sign of a good tone picture, such a surface in short "as one could wish to eat."

-3-

Mr. Davis shows less of this quality but has handled his subject in that light and touchy manner, the charm of which is easily destroyed by too much over painting. Indeed, both of these paintings recall Corot and each from different view points. Here then we have a small group in which each one is individual and all supporting that great fundamental notion concerning nature's depth and painters tone, the one the compelling sequence of the other.

Had Messrs. Bogert and Wiggins been represented the exhibition would have been strengthened by two of the best tonists of the country. They will come to Lyme later.

The history of art developement is a history of coterie, seldom of individuals. Thus have the Pre-Raphaelites, the Luminarists, the Rose Croix, the school of Glasgow and Fontainebleau, small groupings in every case, fostered certain types of the painter's art which, founded on abstract convictions, now stand for concrete ideas.

How few Americans there be who are aware of the high place which American landscape art holds in the mind of the foreign artist and critic! It is now not only acknowledged by fair minded writers abroad, that the best landscapes are produced here, but it is mooted that if things keep on going as they have been going, the centre of the world's art will not long hence be found on this continent. What place, in time, will be given to the little movement slowly growing in this center or what significance may attach thereto, who can tell? The school of Fontainebleau has passed with the last of that splendid band of painters, but by singular coincidence, in a territory strikingly like to that which gave inspiration to the art of those men, the seeds which it produced, here transplanted, are springing forth in the soil of the new country. Time will tell whether or not it has found its depth of earth. In one respect, the newer movement in tonality is supplied with a long advantage beyond that of the "Men of '30;" the endowment of Impressionism. Freed from the conventions which beset those older landscapists, they may escape the blackness which a false notion concerning bitumen has produced and may now build a new thing in the light of both precept and warning. It should be a union of the convictions of Titian and Rosseau.

Henry R. Poore

THE SOUND BREEZE.

The Greatest Good to the Greatest Number.

VOL. XV. NO. 34.

LYME, CONNECTICUT, SATURDAY, APRIL 2, 1904.

PRICE 3 CENTS

Shoes For Easter.

It's imperative that men should wear patent leather shoes Easter Sunday if they wish to be considered "well dressed men."

We have just received the new styles of Men's Patent Leather Shoes.

Young men who want something nobby in footwear are invited to look at the new styles we show this spring.

The "Just Wright" \$4 pair.
(Seven styles)

The "Revol" \$3.50 pair.
(A dozen styles)

The "Ro-Mo" \$3
(Over twenty styles)

Barrows,
The Shoeman

124 State St., New London.

Remember the Main.

point in buying groceries, is in getting quality. The poorest is dear at any price. The good is the cheapest. We make a point of quality. You can pay much more and not get so much. You can pay less and not get so much. A man's life is more than his food. Eat that which is good. So says

George W. Cone,

THE BLACK HALL MERCHANT.

Telephone. Goods Delivered within distance.

Guaranteed Dentistry. Fine Artificial Teeth A Specialty
Facial Expression Restored.
C. H. MORRIS, D. D. S., 133 State St., NEW LONDON, CT



==THE==
OLD LYME INN

A HEALTHFUL
WINTER RESORT

This popular Hotel with its LARGE SUN PARLOR, Open Fires and Steam Heat, is a very desirable and comfortable resort for those who wish to avoid the cares and perplexities of house-keeping. Special Rates for Winter Boarders. For particulars address:

SAMUEL JOHNSON, Lyme, Ct.

Our Care in Choosing

Will make it easy to get the best cuts in

Prime Beef, Lamb, Veal, Poultry, Etc.

We want our Meats to talk for us. A trial order is all we ask.

JOHN B. ROCHE,

Old Lyme

OLD LYME NEWS

And Items of Interest Which Transpire in Our Pretty Village.

W. H. Flint is on the mend.

Ed. Bates is assisting Station Agent Gile for a few days.

Notwithstanding the great amount of ice the break up was the mildest on record.

Asa Dibble, assisted by Eugene Munroe, has painted the exterior of J. A. Rowland's store.

Mrs. W. B. Tooker and S. P. Munroe spent a couple of days at New London on special business.

Benjamin Clark of Connecticut River has his power boat ready for shad fishing.

There is 20 ft. of freshet, and owing to the cold snap is falling about one inch per hour.

The ox that was drowned in Essex a few days ago floated down the river Sunday afternoon.

W. E. Bates, foreman on the Lyme bridge, is on the sick list. Geo. Congdon of Niantic is acting in his place.

Engineer L. A. Champion has another new launch nearly completed. He will no doubt use it for renting purposes.

Our honorable board of selectmen have made the bridge temporarily secure and think that it is safe. They have removed the danger signs and the barricade.

Rollin Saltus, who has rented the Redbank Cottage of Mrs. Salisbury, will come to practice painting with the artists. He has a young wife and a little daughter.

One of John Bradbury's employees informed us that Mr. Bradbury had informed him that one firm had agreed to furnish him with wool enough to last one year.

The ice in the Connecticut river left Holyoke at 5 a. m. Sunday morning and reached Lyme early Monday morning. It was from 4 to 6 inches thick. Several boat houses and a quantity of timbers came down with it.

James O'Brien has about decided to move to his home at Hadlyme on account of being unable to secure a rent suitable for his family. It will be remembered that artist Voorhees has purchased the property that Mr. O'Brien vacates.

Judge Eggleston has again taken the old McCurdy house where he spent a delightful summer last year. He and his wife proved to be very desirable residents last summer, though strangers. This year they will seem to be old residents, both to themselves and to their neighbors. The Judge holds a high position among the lawyers of the state.

Easter services will be held at the Congregational church on Sunday next. Rev. J. Charles Villiers will preach in the morning on the "Heavenly Body and what it is." A Sunday School concert will be given in the evening. Services at 11 and 7 o'clock.

A thank offering meeting of the Ladies Missionary Society will be held at the Parsonage on Tuesday April 5th, at 3 o'clock.

Miss Florence Griswold has been visiting friends in Hartford for most of the winter. More recently she has been with artist friends in New York and Brooklyn. Her house is to be opened about this time, and Mr. and Mrs. Talcott will come up soon to prepare their house for occupancy. Mr. Clark Voorhees is to marry one of the Misses Folsom, and will bring her to the house on the Neck which he bought of the Concklins.

A series of Lenten services were held at the Congregational church this week. On Tuesday evening Rev. Mr. Greene of Middletown preached a very helpful sermon. The speaker thought that every church member could be as cordial toward all men as the ministers is. A large number were present. On Wednesday afternoon the sermon was preached by Rev. Mr. Bacon of Saybrook and on Thursday evening by Rev. Mr. Bixler of New London.

The subject of Mr. George Grant McCurdy's interesting lecture before the Anthropological Club last Thursday, March 24th, in the Peabody museum of Yale University, was "The Cave Dwellers of Dordogne." The illustrations used were chiefly from photographs which he took while on an excursion to southern France last summer. On Monday, Mr. McCurdy attended a meeting in New York of the Council of the American Anthropological Association. He was elected secretary.

Old Lyme, Connecticut

The American Barbizon

—By—
ANTHONY H. EUWER

From The Pittsburg Index

As far back as the early part of the eighteenth century the country lying east of the mouth of the Connecticut has been known as Lyme. To-day the word Lyme—or rather Old Lyme—is a synonym among painters for one of the most beautiful bits of country the world over. No one could it be deemed any slight tribute when the greatest landscape painters of England and America have journeyed to the old town, grip and baggage, tenants signed and guided from May to December. A spot of more marvelous beauty and picturesque variety it is hard to find. There little streams of silver reach from the great river to the west, and wind their way through meadows rich with gold. Then there are the uplands, rising in rolling gentle rhythm, spotted with patterned arabesque of bay and dwarfed cedars, while here and there break through jagged ledges, boulders, seams and shattered bits of rock. Then comes the rugged, romantic beauty of rolling glacial hills, with patches of forest, groups of great oaks clinging to their side, and gray moss-covered stone fences of a hundred years ago, squinting up and down and everywhere.

Several miles inland, and winding in around the foothills is Rogers Lake, dotted with timbered islands, abounding in trout, bass and perch, its shores fringed with lily pads and waving with cattails.

Nor is Old Lyme Town itself one whit less beautiful in its way than the country round about. Long avenues of benedictory elms, with the quaint old colonial homes, and others more modern in structure, clothed with ivy and guarded with shade trees. No smoke or smokestack, no whistle, bell or trolley does one ever know in that quiet town—and if the good old conservative residents have any thing to say about it, they never will. No one there is ever in a hurry—there the people just live in an easy, delightful sort of way—it is hard to say just how. Street lamps—no; that would be too much like, well, it might look a bit too "civilized," so they don't have any. But it's very dark there's no objection to one carrying a lantern; and when the glow worms come the local jokers say, the town is full of little limelights.

Nor is there a drug store—the doctor's bill includes it all—the rest you can buy at the grocer's, together with shoes, trousers, umbrellas and chocolate drops. The butcher cuts hair, sells ice and rents his horse Rudolph at a dollar a trip. The undertaker used to cut hair, but now he mends bicycles and sells furniture. Our own kind host, vegetarian by creed and venter by trade, kept a succotash patch and an ice cream plant, and when not busy painted houses and papered the walls therein; yet some say this is an age of specialties. Lyme was made for country gentlemen. Have you enough money to keep you for the rest of your days, yet you can find no excuse for quitting your labors? Go to Lyme. The place, the people, everything there is an excuse. One of the gentlemen—such a delightful fellow as over I met—he really did work in the summer—sometimes. It was a sweet-pea patch—a whole acre—radiant with every hue of the spectrum. There no one ever left without a fragrant trophy from his host and there were enough left to ship in crates, three times a week, down to the purchasing city. The home of our aromatic friend was built over a century ago by an old smuggler (most old houses here are built by old sea captains, smugglers, or something of the kind) who, on being suddenly relieved of his possession by Uncle Sam, completed the rear in most haphazard style—utterly different from its more palatial front.

Further up the avenue of elms, just beyond the new stone bridge, with its long approach guarded by stately pines, stands the roomy old colonial house known as the "Holy House." There it is that the masters wine, dine and have their being. There, of a summer night, one may see, smoking his cigar, the bulky form of Henry C. Ranger, one of our greatest living landscape painters and one of the first to make famous with splendid canvases the extraordinary beauty of the Lyme country. Two of the Ranger canvases, by the way, valued at eighteen hundred dollars each were among the prominent pictures at the annual exhibition held in the Lyme

library building last year. The Ranger studio is a green shed-like structure not far from the house. In the rear of the "Holy House" yard, approached by a circuitous path through the rose bushes and pear trees another similar-looking shed furnishes the workshop of Frank Vincent Dumond of the Lyme Summer School of Landscape Painting—under the management of the Art Students League of New York. The work of this artist with its wonderful brilliancy and color combinations of extraordinary richness, is now well known to call for any detailed comment. A painter of dreams or a painter of romance, a genius of rare originality and richness permeates it all. While standing before the beautiful canvas, The Forest of the King, at the recent exhibition, I heard an old gentleman from New York remark, "It was the lovely work of a lovely man." Readers of the Century, Harper's and Scribner's will remember with pleasure the illustrations of Mr. Dumond, many of which have been most successfully reproduced in color. Though his work be that of a dreamer, the twinkle in his half-closed eye hints at a rare sense of humor. When he works or teaches he does it with all the vigor of his soul; when he goes a fishing or a hunting—for he is a true sportsman—the vigorous spirit is the same. Across the road in the upper lot of a barn (barns are at a premium in Lyme), is the studio of the cattle painter, William Howe. This man, who has painted the world over and taken well nigh all the honors that a painter may, including the cross of the Legion of Honor from the French government, finds the farms of Lyme, with their sturdy oxen, their cows and their meadows, quite as satisfying as the Holland or Normandy country, or the country of Barbizon itself. It might be interesting to know that this artist, not yet old, was a traveling drummer until he was thirty-three years of age, when he had finally accumulated enough money to take up seriously what had been the dream of life. Below the Howe studio in the same barn is the workshop of his nephew, Will Howe Foote, a young painter of great promise, and assistant instructor in the Lyme summer school. One of Mr. Foote's canvases, Spring, exhibited in the recent exhibition, was bought by a Pittsburg collector, Mr. Robert C. Hall. Mr. Howe's canvas, Meeting House Hill, an early moonlight view of the old historic hill back of the town, a reproduction of which was published in the "Lamp" for August, was also in the exhibition. Just across the yard is the studio of another artist—or rather illustrator—Mr. Arthur Hemming. A Canadian by birth, Mr. Hemming now stands pre-eminent as a depicter of wild animal life. Some of this artist's recent and best work, together with a most appreciative narrative of the man himself, occupies a conspicuous place in the New Metropolitan for September. Mr. Hemming is probably as well known as a writer as he is as illustrator, several of his illustrated articles having appeared recently in the pages of Scribner's Monthly, "The Abitibi Fire Brigade" and "Canadian Rivermen." An adventurer of strange and varied experiences, he has traveled alone for days on snowshoes over his native snowfields; has lived with the mounted policeman of the Canadian frontier and tracked the grizzly to his lair. Three years ago this young man was studying at the Art Students League under Walter Appleton Clark. To-day he enjoys a national reputation, of enough financial importance, by the way, to assure him a comfortable residence on "Easy street" for the rest of his days.

But in our haste to the studios a closer view of the Holy House has been overlooked. On all the doors fronting on the broad central hallway are decorated panels, each of which might be an enviable prize for the collector. On one are two paintings (one cannot say canvases here), both moonlight motifs, by Henry Ranger and Henry Foote, better known as the painter of dog life. So beautiful do the panels compose and so similar an atmosphere pervades them both they might well be taken for the work of the same man. In quite another vein, however, is the remarkable Fox Hunt frieze, done by Mr. Foote over the old Dutch fire

place in the dining room. Here, in wild chase over the hills, are depicted all the members of the Holy House contingent, where some fifteen of our best artists, each recognizable at a glance, are shown, each in characteristic action. Some with lusty strides, kits on their backs, follow the chase. Another, hiding behind a bush, has stopped to take a nip, while the busily engaged Ranger, who has been painting a wild creature resembling a cow, is pulling himself together after the passing of the disturbing cavalcade. At one end of the room, on a closet door, is a landscape panel by Allen Talcott, the well known Connecticut painter. Other panels by Louis Cohen, who crosses from England to paint in the Lyme hills, Paul Dessar, and Ammonius Beale, Foote, and others, adorn the different rooms down stairs. There are still some vacant spaces reserved for those fortunate enough to be asked by the unnamed but no less potent charter members of the Holy House club.

The Lyme school, by which is meant those who are acknowledged masters of their art, have gathered together by invitation and by gravitation, not more by reason of the unusual advantages of scenery, than by a kindred feeling and common understanding as to matters and methods relating to their art.

Broadly speaking the canvases of the majority of the Lyme painters are results of many separate paintings, and glazings with more or less medium, so that finished pictures become a symphony of all the rich and mellow coloring of an old master. Each year, for three days, the Lyme painters exhibit some thirty or forty canvases, to which visitors come from New York and all about the coast, the proceeds of which are given to the library fund. A striking feature of this exhibition is the wonderful harmony that prevails throughout the major part of the collection. One noticeable exception, however, during the recent exhibition, was the pict-

ure The Old Bridge by the impressionist, Childe Hassan, a delightful bit of open air realism and strangely prominent in lieu of its environment. Among those painters who have made permanent homes in Lyme are Allen Talcott, Arthur Dawson and Louis Paul Dessar. Arthur Dawson, the English landscape painter, whose work is probably even better known across the water than America, lives with his family on the old road beyond the "Holy House." A delightful personality, with a home radiant with true English hospitality. Many art treasures have found their way to the little hermitage, among which to the delight of the visitor, are an exquisite Diaz and a Turner. The father of two most charming girls, the younger of whom inherits much of her father's genius and has done some very good landscape pieces. The home of Louis Paul Dessar is built on the top of a steep and rocky hill at the head of Rogers Lake some five miles from the town and commands a view of rolling hills for many miles—to the east the Connecticut and to the south, across the sound, the long, low shore line of Long Island, while down over the tumbling rocks the winding lake with its wooded isles. To keep his domain unmarred he has purchased a tract of five hundred acres and considers that he has enough available material in his immediate vicinity for some five or six years to come. It is a beautiful, low rambling stone cottage with the studio in one end. Great open fireplaces, with their immense chimneys, enhance the primeval atmosphere. The large stone flags used in their construction were found by the artist and his wife on their foraging tours among the deserted and ruined farmhouses of the neighboring hills. No less unique is the little old graveyard of some half-dozen stones that still stands down at the foot of the front yard. Allen Talcott's handsome studio home is still in course of erection on a farm

Continued on page 4

Take it Easy if You Want to

WE'VE gone to an awful lot of trouble to make our Easter selection the best and noblest that ever came to New London.

It will be easy for you to come in and pick out a suit, top-coat or hat, for Man or Boy. Got the right kind of stuff at exactly the right price.

This is the right time of year to buy, if you're well dressed on Easter you'll be well dressed all the year.



KOHN BROTHERS, FINE CLOTHING FOR MEN CHICAGO

COPYRIGHT BY Kohn Brothers, Chicago

Our Easter Suits are made from handsome Black Tibets, Unfinished Worsteds, Scotch Tweeds, Fancy Cheviots etc., all made up in that distinct Baumes style, with the very best linings and trimmings and every coat or pant shape retaining feature.

\$7.50 to \$25

Easter Shirts.

The very newest and noblest designs in fancy Negligee Shirts, in Madras, Cheviots, Percals, etc., plain whites made with attached or detached cuffs, white shirts with neat stripes and spots, all perfect fitting and extra qualities.

\$1.00 to \$2.00

Hats and Furnishings

Our Hat and Furnishing Department is the largest and most complete in the city and is filled to overflowing with the very latest and best of everything. If you wear a Hawes Hat, you wear the best.

Gloves

Thought maybe you might want something exceedingly nice in a glove. Ours comes in all the new shades with correct stitching.

\$1.00 to \$1.50

In our Custom Department will be found a complete line of Foreign and Domestic Woollens for your inspection.

Everything new and up-to-date, you will find here at a price that will suit you. Come in.

Baumes & Company,

THE LEADING

TAILORS, CLOTHIERS, HATTERS & FURNISHERS

130 State Street

NEW LONDON, CONNECTICUT,

Blame

No One But Yourself
if You Don't Get
Well When Sick.

All we can do is give advice. Of course that's easy. But our advice is really worth a little more to you than most people's, for we offer to give you the first bottle of our medicine free, if it fails to help you. We could not afford to do this unless our medicine was good. Such an offer, on the wrong kind of medicine, would put a merchant prince in the poor house. Dr. Miles' Nervine, however, as years of experience have proved, is a medicine that cures the sick. Those whom it cannot benefit—less than one in ten thousand—we prefer to refund their money.

All we ask of you is to try Dr. Miles' Restorative Nervine for your complaint. If you suffer from sleeplessness, nervous exhaustion, dizziness, headache, muscular twitchings, melancholy, loss of memory, weak stomach, poor blood, bilious troubles, epilepsy, St. Vitus' Dance, etc., we will guarantee to benefit you or refund your money.

You are the doctor. "My son Bert, when in his 17th year, became subject to attacks of epilepsy, so serious that we were compelled to take him out of school. After several physicians had failed to relieve him, we gave Dr. Miles' Nervine a trial. Ten months' treatment with Nervine and Liver Pills restored our boy to perfect health."—MR. JOHN S. WILSON, Deputy Co. Clerk, Dallas Co., Mo.

Write us and we will mail you a Free Trial Package of Dr. Miles' Restorative Nervine, the Scientific Remedy for Pain. Also Symptom Blank for our Specialist to diagnose your case and tell you what is wrong and how to right it. Absolutely Free. Address: DR. J. C. FLEMING, 1130 N. LABORATORY, ELKHART, IND.

N.Y., N.H. & H.R.R.

Schedule in effect May 17, 1903.

EASTWARD

Leave Lyme Station as follows:

8 21 A.M. For New London and Norwich.

Leave Niantic 8 37

9 07 A.M. For New London, Providence and Boston, via Niantic 9 26, arrive Boston 11 18

12 36 P.M. For New London, Norwich, Providence and Boston, via Niantic 12 54, arrive Boston 4 30 p.m.

1 17 P.M. For New London, connecting there at 4:30 with express for Providence and Boston, arrive Boston 5:30. Also connects at New London for Norwich at 6:11.

Leave Niantic 4 35

6 35 P.M. For New London, via Niantic 6 53, connecting at New London at 8:11 for Norwich, Providence and Boston, arrive 11 00.

Trains leave Back Hall Station 3 minutes later than the time given for Lyme, and South Lyme station about 3 minutes later.

WESTWARD

Leave Lyme Station as follows:

8 07 A.M. For New York, stopping at way stations to New Haven, thence express to New York, arrive 11 36. Connect at Saybrook for Hartford and way stations at 8:18, arrive 10 50. Leave Niantic 7 49 a.m.

10 27 A.M. For New York, express from New Haven, arrive New York 1:30 p.m. Leave Niantic 10 09.

12 22 P.M. For New Haven and way stations. Leave Niantic 12 04 p.m.

4 02 P.M. For New Haven and way stations arrive 6 10. Connect at Saybrook for Hartford and way stations at 4:20, arrive Hartford 6 30. Leave Niantic 4 44.

6 24 P.M. For New Haven and way stations arrive 8 30. Leave New Haven at 8:36 express for New York, arrive 10 01. Close connections at Saybrook for Hartford and way stations at 6:20, arrive 8 50. Leave Niantic 6 07.

Leave Niantic 6 07

Leave Niantic 6 07

Leave Niantic 6 07

Leave Niantic 6 07

Leave Niantic 6 07

Leave Niantic 6 07

Leave Niantic 6 07

Leave Niantic 6 07

Leave Niantic 6 07

Leave Niantic 6 07

Leave Niantic 6 07

Leave Niantic 6 07

Leave Niantic 6 07

Leave Niantic 6 07

Leave Niantic 6 07

Leave Niantic 6 07

Leave Niantic 6 07

Leave Niantic 6 07

Leave Niantic 6 07

Leave Niantic 6 07

Leave Niantic 6 07

Leave Niantic 6 07

Leave Niantic 6 07

Leave Niantic 6 07

Leave Niantic 6 07

Leave Niantic 6 07

Leave Niantic 6 07

Leave Niantic 6 07

Leave Niantic 6 07

Leave Niantic 6 07

Leave Niantic 6 07

Leave Niantic 6 07

Leave Niantic 6 07

Leave Niantic 6 07

Leave Niantic 6 07

Leave Niantic 6 07

Leave Niantic 6 07

Leave Niantic 6 07

Leave Niantic 6 07

Leave Niantic 6 07

Leave Niantic 6 07

Leave Niantic 6 07

Leave Niantic 6 07

Leave Niantic 6 07

Leave Niantic 6 07

Leave Niantic 6 07

Leave Niantic 6 07

Leave Niantic 6 07

Leave Niantic 6 07

Leave Niantic 6 07

Leave Niantic 6 07

Leave Niantic 6 07

Leave Niantic 6 07

Leave Niantic 6 07

Leave Niantic 6 07

Leave Niantic 6 07

Leave Niantic 6 07

Leave Niantic 6 07

Leave Niantic 6 07

Leave Niantic 6 07

Leave Niantic 6 07

Leave Niantic 6 07

Leave Niantic 6 07

Leave Niantic 6 07

Leave Niantic 6 07

Leave Niantic 6 07

Leave Niantic 6 07

Leave Niantic 6 07

Leave Niantic 6 07

Leave Niantic 6 07

Leave Niantic 6 07

Leave Niantic 6 07

Leave Niantic 6 07

Leave Niantic 6 07

Leave Niantic 6 07

Leave Niantic 6 07

Leave Niantic 6 07

Leave Niantic 6 07

Leave Niantic 6 07

Leave Niantic 6 07

Leave Niantic 6 07

Leave Niantic 6 07

Leave Niantic 6 07

Leave Niantic 6 07

Leave Niantic 6 07

Leave Niantic 6 07

Leave Niantic 6 07

Leave Niantic 6 07

Leave Niantic 6 07

Leave Niantic 6 07

Leave Niantic 6 07

Leave Niantic 6 07

Leave Niantic 6 07

Leave Niantic 6 07

Leave Niantic 6 07

Leave Niantic 6 07

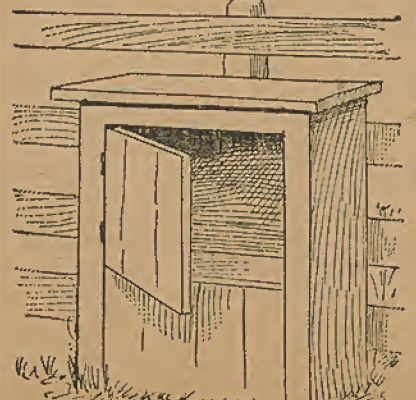
Leave Niantic 6 07



A CROSS ROADS CLOSET.

Simple Way Whereby the Patrons of
Country Creameries Can Avoid
Many Vexatious Delays.

Many patrons of a creamery wagon live on crossroads and are obliged to leave the wagon at the junction of the main and the crossroad. This often necessitates a long and tedious wait, with valuable time lost. Have a closet built at the junction of the roads as



ROADSIDE MILK CLOSET.

suggested in U.S. with lock and key. Let the creamery man have a key to fit the lock, and the cream can be set in and left for the driver to collect when he comes along. Leave openings in the rear to ventilate the closet that, being closed, it may not be overheated by the sun. Several neighbors on a crossroad can unite in the use of such a closet, each one putting his name on his can, taking turns in carrying the cream.—Farm Journal.

USE ABSORBENT BEDDING.

Its Need in the Stable Is Known in
Theory, Although Much Neglected
in Practice.

Too much emphasis cannot be placed on the necessity for having plenty of absorbent bedding in all stables for two reasons, namely, to promote the comfort of the animals and to save the manure, especially the liquid excrement, which is the most valuable part of it. The need of clean, dry, absorbent bedding must be generally known theoretically, although much neglected in practice. The value of liquid manure is, however, a thing people in general are very slow to learn or to do anything about. Among the best absorbents may be mentioned sawdust, straw and land plaster. Sawdust, an excellent fertilizer in itself, retards the decomposition of the manure, but rots quickly when mixed with it. Where it is cheap and accessible, nothing better can be had. As most farmers have more straw than can possibly be used for feeding purposes, this is a most common and on the whole a most excellent bedding. Land plaster, where obtainable, is an excellent absorbent for stables, especially to hold the excessive ammonia in horse stables.—Prairie Farmer.

A FEW BUTTER BRIEFS.

Butter should be worked as little as possible; just enough to make it compact and expel the superfluous moisture.

There is no apparatus that can get more butter out of the milk than the cow put into it. But care must be taken to get all the cow puts in.

In the dairy only the purest salt should be used. Salt that will not dissolve readily in water is unfit for butter. The quality is a matter of taste and the better plan is to consult the taste of the consumer. Generally from three-fourths to one ounce per pound is used.

When the cream is made too warm before it goes into the churn in one sense the globules are cooked together causing the casing to be attached, rather than the globules, and as the yellow of the butter is obscured by this envelope of casing the butter comes white and soft.

Peaches in Cold Storage.

The Hartford Day Spring says that an experiment which has been successfully conducted this season by a number of South Haven fruit growers is the placing of peach and pear in cold storage. Early in October, 1903, several bushels of peaches and pears were carefully picked, sorted and each piece of fruit wrapped in tissue paper; this was then wrapped in white print paper and placed on a shelf in cold storage. January 1 the fruit was taken out and placed on the local market in as good condition and finely flavored as though freshly picked. The price thus obtained was nearly three times that which the fruit from the same trees sold for at the time it was put in cold storage.

Extracted vs. Comb Honey.

Here in the east the comb honey in attractive shape commands a far larger call than the extracted does and more so during the last few years. The light weight foundation, pure and nearly transparent, has done away with the "hobo" of tough center comb which the consumer kicked on. What looks more pleasing than a fine cake of comb honey, well filled? On the other hand extracted honey cannot be put on table in as good form, though it be put up in packages to suit the eye. The consumer has such a fear of adulterated goods that he prefers the comb honey which he knows is pure.—Geo. H. Townsend, in Ohio Farmer.

Happy Healthy Children.

Any child can take Little Early Risers with perfect safety. They are harmless, never grip or sicken, and yet they are so certain in results that robust constitutions requiring drastic means are never disappointed. They cannot fail to perform their mission and every one who uses DeWitt's Little Early Risers prefer them to all other pills. They cure biliousness, Sold by CHAMPTON, LYME, & SONS LYME, E. BECKWITH NANTIC.

CASTORIA.

The Kind You Have Always Bought.

Bears the Signature of

Charles H. Fletcher.

Black Hall News

Miss Fannie Brown, who had an attack of pneumonia, is slowly recovering.

Miss Rena Robbins was down from Ivoryton to spend Sunday with relatives.

Rev F. R. Sanford conducted services at Millstone Sunday morning.

Miss Ida Smith, who was visiting in Gurleyville, returned Tuesday evening.

Miss Mary Hopper of New London was the guest of relatives in this place recently.

Miss Martha Johnson, of Ivoryton is here for a visit with her aunt, Mrs. R. D. Robbins.

Remember the service with sermon at the Guild room Good Friday at 10.30 a. m.

Mathew Ely of New York arrived Wednesday evening for a brief visit with relatives in this place.

Edwin Bronson who recently cut one of his feet quite badly with an axe while chopping in the woods is able to be out again.

Robbins Brown of New York formerly a student at the school here arrived Wednesday for a brief visit, the guest of Prof. Bartlett.

Contractor H. E. Green who has been laid up for some time with a crippled foot caused by an axe glancing and landing in his instep is now able to be out again.

J. H. Griswold while working on the engine of his power boat had the misfortune of accidentally shoving a flat piece of steel about one inch wide tapering at one end into the neck part of his left hand causing a very bad wound.

The Black Hall Improvement Society are putting up a big kick against certain people of the town who, owing to the muddy roads have been driving on the side-walks. In many cases the parties are known and if this act is repeated the law will be enforced.

Our attention being called to an item in last week's Breeze leads us to believe that your Layville correspondent must have been misinformed in regard to the luck the parties had who came from that end of the town on a fishing expedition one night last week. We would say they did not have "fishermen luck," but good luck as each man took home a good mess of bass.

When aboard a steamer, one bell is struck to start ahead. Then a jingle bell is struck for full speed. And if I am a judge, Savilian Chapman had struck a jingle by the way his horse was getting by my wigwam.

There was no chance for a Lule as the mud was flying, and he was out of sight before one could think. I never knew him to get a freeze in the mud with a slow horse. When he starts, he goes.

W. H. Again

The man friends of John Blount will be pleased to learn that he has entirely recovered from his attack of rheumatism. Chamberlain's Pain Balm cured him after the best doctors in town (Middletown, Ind.) had failed to give relief. The prompt relief from pain which this liniment affords is alone worth many times its cost. For sale by CHAMPTON, LYME, and BECKWITH NANTIC.

A gentleman was in town Friday claiming that he wished to purchase property, dwelling houses etc. He was referred to several having homes for sale. We have not heard of any purchases.

Do You Want Strength?

If you want to increase your strength you must add to and not take from the physical. In other words, the food you eat must be digested, assimilated and appropriated by the nerves, blood and tissues before being expelled from the intestines. Kodol dyspepsia cure adds to the physical. It gives strength and builds up strength in the human system. It is pleasant to the taste and palatable and the only combination of digestants that will digest the food and enable the system to appropriate all of its health and strength. Sold by CHAMPTON, LYME, and BECKWITH NANTIC.

Feed pale girls on Scott's Emulsion.

We do not need to give all the reasons why Scott's Emulsion restores the strength and flesh and color of good health to those who suffer from sick blood.

The fact that it is the best preparation of Cod Liver Oil, rich in nutrition, full of healthy stimulation is a suggestion as to why it does what it does.

Scott's Emulsion presents Cod Liver Oil at its best, fullest in strength, least in taste.

Young women in their "teens" are permanently cured of the peculiar disease of the blood which shows itself in paleness, weakness and nervousness, by regular treatment with Scott's Emulsion.

It is a true blood food and is naturally adapted to the cure of the blood sickness from which so many young women suffer.

We will be glad to send a sample to any sufferer.

Be sure that this picture in the form of a label is on the wrapper of every bottle of Emulsion you buy.

SCOTT & BOWNE, Chemists, 409 Pearl St., New York.

SCOTT & BOWNE, Chemists, 409 Pearl St., New York.

SCOTT & BOWNE, Chemists, 409 Pearl St., New York.

SCOTT & BOWNE, Chemists, 409 Pearl St., New York.

SCOTT & BOWNE, Chemists, 409 Pearl St., New York.

SCOTT & BOWNE, Chemists, 409 Pearl St., New York.

SCOTT & BOWNE, Chemists, 409 Pearl St., New York.

SCOTT & BOWNE, Chemists, 409 Pearl St., New York.

SCOTT & BOWNE, Chemists, 409 Pearl St., New York.

SCOTT & BOWNE, Chemists, 409 Pearl St., New York.

SCOTT & BOWNE, Chemists, 409 Pearl St., New York.

SCOTT & BOWNE, Chemists, 409 Pearl St., New York.

SCOTT & BOWNE, Chemists, 409 Pearl St., New York.

SCOTT & BOWNE, Chemists, 409 Pearl St., New York.

SCOTT & BOWNE, Chemists, 409 Pearl St., New York.

SCOTT & BOWNE, Chemists, 409 Pearl St., New York.

SCOTT & BOWNE, Chemists, 409 Pearl St., New York.

SCOTT & BOWNE, Chemists, 409 Pearl St., New York.

SCOTT & BOWNE, Chemists, 409 Pearl St., New York.

SCOTT & BOWNE, Chemists, 409 Pearl St., New York.

SCOTT & BOWNE, Chemists, 409 Pearl St., New York.

SCOTT & BOWNE, Chemists, 409 Pearl St., New York.

SCOTT & BOWNE, Chemists, 409 Pearl St., New York.

SCOTT & BOWNE, Chemists, 409 Pearl St., New York.

SOUTH LYME AND FLATS

It is very slow getting anywhere by reason of mud and deep ruts in the road.

Miss Mabel Littlefield is home from New Haven school for Easter holidays.

The young people are kept busy this week with school examinations and concert rehearsals.

The Trailing Arbutus party did not find a bloom. I think it will be two or three weeks before it will bloom.

Jack, the Niantic item was a brutalfulman, in Latin a harmless thunderbolt. You must get used to a rap. I enjoy them.

The South Lyme timber yard is blocked with timber. The inspector is full of business and has a big job to keep up along the Shore Line as the places are many to inspect.

Tuesday night, J. Dodds and Ed. came down with their talking, machine. Sixty of the hamlet people attended the entertainment, and were well pleased as everything was new and up-to-date.

Up where I spent my boyhood and attended the Sunday School in the Conference room, the silent reaper has again called. So they cross the river one by one, until the harvest is reaped.

Our school closed on Thursday for the Easter vacation, opening for spring term April 11th. Miss Beckwith will remain with us until Monday and will conduct the Easter concert at the chapel Sunday evening.

There will be the usual doings at the Union Chapel Easter.

Silver Jubilee Observed By Lyme Art Association

Visitors each year number from 8000 to 10,000, coming from many parts of this land and from others. The volume of business is always large. This is expected to be a record-breaking year, both as to sales and attendance, in honor of the silver anniversary of the fair.

Many of the above
addition of Dimitri
ny G. Ely and Saxton
es.
is served every day.

Ball contributes this spirited title of the canvas, which is ship in the foreground this tion and Gurriere.

Afternoon tea is served every day. The proceeds from the tea goes to the Phoebe Griffin Noyes library and other proceeds to the art gallery.

ABOUT halfway between Boston and New York on the famous old Post Road, where which Paul Revere of Lexington and Concord fame made his second spectacular contribution to equestrian history, the quaint village of Lyme drowns contentedly through Connecticut's summer sunshine and winter snows, nestled securely in a protecting arm of the lordly Connecticut as it winds its way into the blue and silver waters of Long Island Sound.

Lyme, or Old Lyme as it is lovingly called, has one quality at least in common with that more ancient community across the ocean known as Rome and that is, that all roads lead to it. At any rate, they seem to, for beginning in late July and continuing until the general after-Labor-Day exodus of vacationists, motor cars of all makes and sizes find their ways to the broad, elm-arched main street of the lovely little village and cluster about a long, low, silvery-shingled, vine-hung building which, as you may see by the gold letters emblazoned about its classic portico, is the home of the Lyme Art Association. For Old Lyme is the seat of the most famous art colony of the United States and a veritable summer Mecca for art lovers from all sections of the land.

Right here let us make one correction—we should not have charged Old Lyme with drowsing through all the summer sunshine. That is base slander. For every July when the Lyme Art Association opens the doors to its annual exhibition the whole village and surrounding countryside awakes to a regular orgy of art and delightful social festivities. The yellow pennants streaming from tall flagpoles at either end of the terrace, dainty tea tables gay with attractive china and lovely flowers, to say nothing of the pretty girls who serve tea and punch to visitors on Wednesday and Saturday afternoons, all lure thousands of visitors to delight in the paintings and sculpture within that are so pleasantly introduced by the gayety without.

Selecting New York as your "terminus a quo"—does not that remind you of school-day Latin?—you roll briskly along the Boston Post Road. If you like an occasional fascinating detour you might branch off where the Pelham Parkway begins and enjoy winding around that

"Miss Florence's" stately mansion at Lyme, Connecticut



OLD LYME

A Summer Art Capital on a Historic Highway

by Alice Lawton



The ancient original of this church in Old Lyme burned a few years ago and artists, architects, and old inhabitants worked together to produce this replica

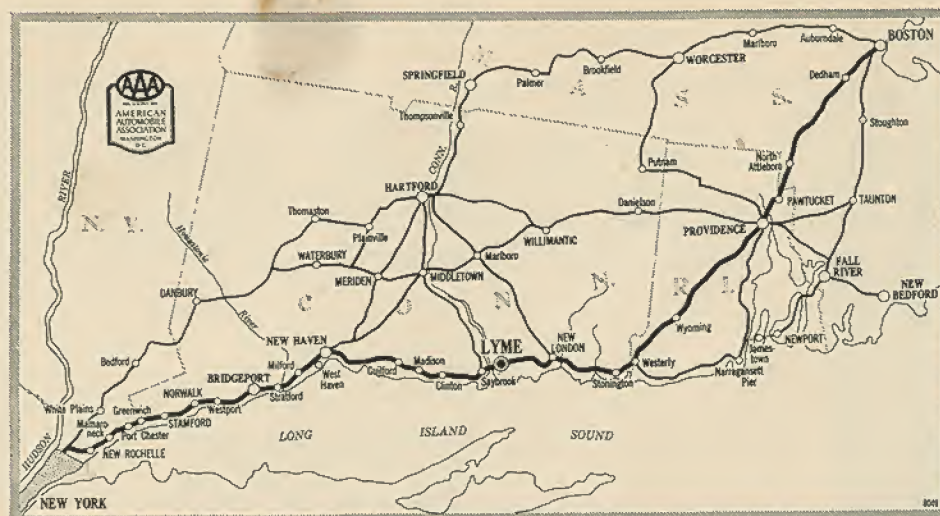
attractive bit of coast line, rejoining the Post Road a little farther on.

This Boston Post Road was originally an Indian trail, but was converted, about the year 1672, by royal order, into the official King's Highway to the New England Colonies. It was to carry the news of the Battle of Lexington to General George Washington (who straightway proceeded to Cambridge to take command, under a sturdy elm that unfortunately is no more, of the Continental Army) that Paul Revere made a second famous ride that helped build a nation's fabric.

The way winds on through New Rochelle, a town settled by Huguenots who there took refuge from the persecutions in

their native France. Here, too, long lived Florence Paine. Today it is beloved of various artist-folk, some of whom have made charming swinging signs to welcome the tourist and speed him on his way onward through lovely Larchmont to Mamaroneck, where the historically minded pause for a moment to scrutinize a boulder upon which those gifted with the seeing eye may recognize the features of the Father of His Country. Incidentally, he is said to have spent one of his countless traveling nights in this very village.

Rye, just beyond, charms both year-round and summer residents with its quaint old Episcopal Church in which are proudly displayed a set of com-



Map showing location of Lyme, Connecticut. Type of roadway not indicated

munion silver presented by Queen Anne. Its municipal hall in Colonial days a tavern, boasts such honor as having entertained Washington, Lafayette and other important personages of their times.

A scant thirty miles more and the tourist is on New England ground, in the beautiful old town of Greenwich, Connecticut. The lover of history will be alert to discern on the cliff at his left the rude staircase down which the dainty General Israel Putnam galloped on horseback, fleeing from British pursuers in Revolutionary days. Greenwich announces proudly that it was the first Connecticut town to be settled, the date being some fifteen years after Mary Chilton leaped so lightly from the Mayflower's shallop to the cherished rock on Plymouth's shore.

Through Bridgeport, where a popular circus spends its winters; Stratford, which boasts the first Church of England in the Connecticut Valley, and Milford, the place of concealment of those famous regicides, Whalley and Goffe, who signed the death-warrant of His Majesty, King Charles I, the way leads into New Haven, where present-day interest centers about the buildings of Yale University. The art student will note with interest the entrance to a cemetery, in the center of the city, which closely resembles the pylons of an ancient Egyptian temple.

It is hard to hasten through Guilford, which, although to-day a busy little town, is rich in historic atmosphere. It boasts the oldest house in all Connecticut, a quaint building known as Whitfield House, now made into a museum. It claims, further, to be the oldest stone house in New England and to possess a north chimney and fireplace said to be the oldest in the United States. Guilford streets are

lined by many ancient dwellings, their slightly overhanging second stories so built, the legend goes, that the inhabitants might more easily and efficiently fire down



Tea Day at Lyme Art Association

upon intruding Indians. Here, as in others of these quaint old towns, one may not infrequently stumble upon an auction of antiques—a likely spot!

One particularly fascinating old building is known as the Acadian House, as it is said to have sheltered refugees finding their way thither from Grand Pré. Another, the Black House, derived its name from the fact that its owner painted it that somber hue in token of mourning for his sovereign, Louis XVI of France, guillotined during the terror of 1793.

Madison, the next town, has quaint houses similar to those of Guilford, the most noted of which is that built by David Field, ancestor of that Cyrus W. whose name is so indissolubly connected with the history of the Atlantic cable. Saybrook next, claiming attention as the original seat of Yale College, now better known as a delightful spot for summer homes, and

here we are at our "terminus ad quem," to air once more our school-day Latin.

But before we yield to the spell of the outdoors that the Lyme artists—they are mostly landscape painters—have captured upon their canvases on the walls of the vine-hung gallery, or cross the hospitable threshold of "Miss Florence's" old "Georgian" house up the road a bit and beyond the culvert whence Lyme's picturesque peddler ghost occasionally emerges on moonlight nights, let us hear of the journey of friends who have motored from Boston to meet us, traversing the other end of the Post Road that bears the name of that "Hub of the Universe."

Their way lay out through sleepy Dedham with its stately old mansions; Wrentham, where King Philip signed the treaty of peace under an ancient oak tree, and Pawtucket, whose first settler was that William Blackstone who had established an earlier estate upon what is now Boston's far-famed Beacon Hill, haunt of the city's literati and artist-folk, long before the Puritans arrived to found the Massachusetts Bay Colony. Perhaps you know his story.

Pawtucket puts forth other claims for recognition in history, one of her women citizens being credited with having invented a method of making sewing thread from cotton in the very year that the knitting women of Paris counted their stitches as the heads of royalty and nobles dropped into baskets below the guillotine of France. Another citizen is said to have invented the first fire engine in this country.

Providence next, the entire city dominated by its beautiful Capitol, set high upon a hill beneath the dome of which—claimed to be the largest in the

United States—hangs the full length portrait of George Washington, painted by Gilbert Stuart. Another treasure cherished here is the original charter granted by King Charles of England. And no one

(Continued on page 38)

(Continued from page 14)

could visit Providence without calling to mind tales of her first settler, Roger Williams, driven out from Massachusetts because of his heresy in demanding the separation of civil government from religious domination.

Journeying on through the towns of "Little Rhody," as this smallest of New England states has been affectionately called, it is not long before the wayfarer is over the edge and into Connecticut and the thriving little coast city of New London. In passing, attention should really have been called to Stonington as the boyhood home of the artist Whistler, and, in Groton, the state's shipbuilding center, to the old house where once dwelt the famous "Mother Bailey" of the War of 1812. As for New London itself, that, to many, means merely the setting for the annual Yale-Harvard boat race.

But here we are in Lyme, so let us leave the car in the shady parking place provided at one side of the art gallery on a grassy meadow bordering Florence Pool, which reflects the charming little art gallery in its shadowed depths. Up the broad path we walk, under the sheltering arch of elms, across the flagged terrace and into the rotunda, where we pause for a lingering look in all directions before we decide which one of the three inviting wings shall be the scene of our first exploration. It seems indeed as though

the outdoors had come indoors—these Lyme artists are largely landscape painters and the walls of all three wings glow with a riot of glorious color. Even a hasty first glance is almost sure to be rewarded with a glimpse of the exquisite June laurel that William S. Robinson loves to paint; a fairy-like, frosty scene by Bruce Crane; sheep or cattle in a misty seaside pasture by Carleton Wiggins, a veteran of the colony and distinguished as being the only pupil the late George Inness could ever be persuaded to take; hunting dogs stopping for a drink in a sunlit pool—Percival Rosseau; the animal painter is an active of the Lyme colony; interest-compelling portraits by Robert Vonnoh and Ivan Olinsky, two of the well-known figure painters of the colony, and a soft, gray-green moonlight scene by Gregory Smith, to name but the merest few of the artists.

This Lyme colony was established—perhaps that is too formal a way to express it—at any rate it came into being in company with this twentieth century, and in a most casual, informal fashion. Our attention has already been called to the big yellow Colonial house with the white Ionic columns holding up the classic pediment, the door of which is usually hospitably open. That is the home of Miss Florence Griswold, whose ancestors were among the first settlers of this section of Connecticut. Upon the door opening out on the long back porch a bronze knocker bears the date 1818. It was on this back porch, really, that the colony was born.

"Miss Florence," as the gracious chateleine of the old Georgian-type house is known far and wide, received a letter one day, somewhat more than a quarter of a century ago, from her friend, the late Henry W. Ranger, in which the artist said he did not know where to go to paint that summer. Miss Florence immediately sat down before an ancient heirloom desk—her home is filled to running over with choice antiques which make it a veritable Mecca—and wrote him suggesting that he come to seek subjects for his brush in her picturesque Connecticut countryside. Mr. Ranger came, saw and was promptly conquered. With equal promptness he began to gather a little coterie of congenial spirits about him. Willard T. Metcalf came and Childre Hassam, Carleton Wiggins, Wil-

liam H. Howe and many others. Miss Florence took them all in, fed, sheltered and encouraged them and let them splash paint, talk shop and argue to their heart's content. Small, barnlike studios cropped up in field and garden and the now long famous art colony was born. Woodrow Wilson spent several summers here, writing, while the first Mrs. Wilson painted.

Summer after summer the artists came and one after another bought or built houses and settled in Lyme and the surrounding hamlets. Those homes are now pointed out with pride to visitors and passing motorists. And the integrity of the colony has been carefully preserved. Although members of the now thriving Lyme Art Association may, and frequently do, wander far afield for many of their subjects, integrity is maintained by the Mede-and-Persian-like ruling that all members must paint in Lyme a certain portion of each year. These Lyme artists are sound, sincere craftsmen, none of them freaks or faddists.

As for the early days, Miss Florence is full of entertaining stories. Stay over for a few days and enjoy the tales she will tell to the truly sympathetic who gather about the long tables that fill her dining-room and feast on the delicious fresh vegetables from her farm. Beyond the flower garden, which is a veritable tangle of fragrant beauty, her cultivated fields stretch down to the sparkling waters of Lieutenant River that the artists love to paint.

But there is more even than food and stories in that dining-room. Its paneled walls and doors are gay with paintings representing the work of the various artists who, at one time and another, dwells beneath that hospitable roof. Visitors to Lyme make adoring pilgrimages to Miss Florence's house to see these walls and the painted doors throughout the fine old mansion.

Among the most interesting of the paintings is a long panel above the wide old fireplace of the dining-room—now bricked up and fitted with a more efficient Franklin stove. This panel represents a fox hunt which upset a morning's painting. It was painted many years ago by Henry R. Poore, long an active member of the colony and still a regular visitor and annual exhibitor in the gallery.

American Motorist, August, 1928

The entire colony of that time is represented in the panel, as well as the surprised-looking cow that was dutifully posing; Reuben, the old white horse that one of them bought for four dollars for a model and Beaucaire, a dog belonging to another and all of them rushing madly after the pack of hounds that are chasing after one poor small fox. But you must see it in order to appreciate its humor. The individual portraits are highly entertaining.

Below this is the coat of arms of what Miss Florence named the Knockers' Club. The artists were accustomed to gather at meal-times about a long table on the back porch where they held long and violent discussions on every phase of art and "knocked" all absent members—"He's not a very good colorist nor is he much of a draughtsman; let's knock him again," they would say, though all in a spirit of fun. But even a "Knockers' Club" must have a coat of arms, it was agreed and Willard Metcalf designed it.

Below a hand holding a hammer are the quarters: a cow's head for William H. Howe, a cattle painter; a pair of feet for Will Howe Foote, his nephew; a griffin for Walter Griffin and a fox and crescent for Childre Hassam who, despite his New England birth and Puritan ancestry, delighted in insisting that he was an Arab. And beneath it all is an almost obliterated Latin motto which the artists translate freely, "Do as you please."

From the very beginning the Lyme art colony has played an important part in the life of the community. In the early days the proceeds from its yearly exhibitions were turned over to the fund for a village library. Then, land was purchased for a gallery and some half a dozen years ago the beautiful, three-winged, T-shaped building designed by Charles A. Platt and said to be one of the most perfectly lighted galleries in the country if not, indeed, of the entire world, was built, well back from the elm-arched road upon its own smooth, green lawn. And almost all the non-artist townsfolk are associate members of the Association.

Even though the quaint old town now boasts a fine memorial library, the Art Association bestows upon it each year the revenue from those festive teas that are held upon the grounds every Wednesday and Saturday afternoon while the exhibition is in progress. Incidentally the library possesses an excellent collection of art books.

But summer passes all too swiftly in this magic country and the evening of the Saturday after Labor Day sees Japanese lanterns alight about the gallery grounds and a gay pagoda-like procession. It is the annual Artists' Frolic, a costume ball that marks the end of another happy season of work and play.

1928

Notable Event At Old Lyme Art Gallery

A notable event in society circles occurred today when Miss Bertha E. Landers, dean of the Gateway school, New Haven introduced the famous artists of the Old Lyme Art colony to a group of friends, and members of her classes in art appreciation, in the gallery at Old Lyme, where the annual exhibition is being held.

People prominent in social, educational, and club circles, throughout the state, as well as New York, Pennsylvania, Cuba, and Canada, were there.

Mrs. Wilcox Irvine, whose husband, internationally known, has just won new laurels, with his aqua-tints, presided, and Miss Florence, the art colony benefactor, and mother, to all the artists, graciously answered questions.

Tea was served on the long stretch of lawn, beneath ancient elms and gay umbrellas, with pretty girls, sitting hither and yon, in attendance.

The hostesses, friends of Dean Landers were:

Mrs. William Rice Smith of Meriden and Pine Orchard, Mrs. Charles Scramo Palmer of New Haven and Beach Park, Mrs. Frederick Rollinson, of Naugatuck, Mrs. Benjamin Broadbent of New Haven, Mrs. William J. Robinson, Meriden, and Miss Eva Parmelee of Wallingford.

The pages, all Gateway girls, were Allista Stuntz, Havana, Frances Doll, daughter of Mr. and Mrs. E. L. Doll of Ocean avenue, Eleanor Harvey, New Haven, Barbara Palmer, New Haven, Ruth Rollinson, Naugatuck, and Genevieve Goodrich, New Haven.

Within the cool depths of the gallery, one will view paintings that connoisseurs, from the world over journey to see.

THIS CLIPPING FROM
OMAHA, NEB.
NEWS BEE

Colony of Artists Holds Its Annual Exhibition of Week

By WILLIAM B. MCCORMICK

Universal Service Art Critic

WITH the exception of Gloucester, Old Lyme is the oldest art colony along the Atlantic seaboard. The Connecticut Barbizon is closer to New York's art interests than that of Massachusetts for the reason that more of our artists are associated with the town lying along the Lieutenant river than with the one clustering around Gloucester harbor. Moreover, Old Lyme has an art association that had been giving annual exhibitions for 28 years. And it is not averse to letting it be known that its art gallery is the only one built and owned by artists in this country.

The 28th annual exhibition of paintings and sculpture is now on view in Old Lyme, where it opened last Saturday to the accompaniment of tea on the lawn of the art gallery. A colorful and charming spectacle in itself that deserves perpetuation on canvas. The Lyme Art association has done itself proud this summer. For its show not only runs to 282 exhibits but it has a sparkle not associated with memories of these exhibitions in recent years.

And the members of the association are solely responsible, for this, since 33 are represented, with 10 non-members exhibiting, and it cannot be said that these latter add much to the high average of the work displayed. They comprise one-quarter of the list of exhibitors, however, which shows a commendable spirit of liberality in an organization too often charged with being a "close corporation."

Only one prize was awarded this year, that given by the association. It was awarded to Edward F. Rook's large still life called "Reflections in a Samovar" that in nowise represents the best kind of still life painting, since the surfaces of the various materials are not rendered with their real feelings. It is rather astonishing that so exquisite a picture and a piece of painting as Gregory Smith's "Nocturne" or George M. Brustle's "Summer in New Eng-

land" should have been passed over for this prize.

Frank A. Bicknell's "An October Day" has the charm of the American scene and the technical achievement of a highly successful envelope of atmosphere of that marvelous month.

1928

Publicity Aug 10
THE EVENING STAR, NEW LONDON.

don People Professor Selden Complimented on Painting Shown

Henry Bill Selden, A. M., chairman and associate professor of the department of fine arts in Connecticut College for Women, received a most complimentary mention in the article on this year's art exhibit at Old Lyme in the New York Times for Sunday, August 5. The article is signed E. A. J. and the reference to Mr. Selden reads as follows: "Henry Bill Selden has climbed to real majesty in 'Mountain Farm.'"

Rumor has it that there were several would-be purchasers of Mr. Selden's picture, which was promptly sold. Mr. Selden is now painting in Maine but will return to New London in time for the opening of college about the middle of September.

Professor Selden is a member of the American Watercolor Society. He was of Princeton University, 1905-1906; Pennsylvania Academy of Fine Arts, 1906; Art Students League, New York, 1907-1911; pupil, at various periods, of Howard Pyle, Kenyon Cox, N. A. George Bridgman, Elsie Harrison, N. A. F. Luis Mora, Charles H. Woodbury, N. A. Edward Clark Potter, N. A. instructor, Springfield Art Club, 1914-1915; exhibitor, Pennsylvania Academy of Fine Arts, National Academy of Design, American Watercolor society, International Exhibition of Buenos Aires, traveling exhibitions of the American Federation of Fine Arts, Panama-Pacific exhibition, A. M. (Hon.), Connecticut college, 1925; instructor in fine arts, Connecticut college, 1915-1917; assistant professor of fine arts, 1917-1922; associate professor of fine arts, 1922.

FOUR OF THE MANY PAINTINGS TO BE SEEN AT THE 27TH ANNUAL SUMMER EXHIBITION OF THE LYME ART ASSOCIATION, AT LYME, CONN.



CONNECTICUT FARM HOUSE by Charles Vezin



NEW YORK SKY LINE by Guy Wiggins



(Above) AN OLD NEW ORLEANS COURTYARD by Wilson Irvine



(At right) THE BATHERS by Ivan G. Olinsky

THE SPRINGFIELD SUNDAY UNION AND REPUBLICAN, SPRINGFIELD, MASS.: JULY 29, 1934

val MUSIC AND ART Less Nature, More Mankind

Canvases Shown at Lyme Art Exhibition

LYME 33D ANNUAL EXHIBIT NOW OPEN

Portraits and Figure Studies in the Ascendant This Season — Painters Represented

Old Lyme, Ct., July 28—A feature of the 33d annual exhibition of oils and sculptures held by the Lyme Art association, now open in the association's galleries, is the unusual number of portraits and figure paintings on display. For many years the Lyme colony has been preeminently a group of landscape artists. Now they are more and more turning their attention to anatomical phases of painting.

On the same wall hang two nudes, both reclining and in full color. "Indolence" by Wilson Irvine is exotic, an affect heightened by a prismatic palette. Guy Wiggins, viewing a like subject, paints "Full Summer" with modern starkness. "The Return" by Eugene Higgins is also stark with its rugged figures and background, a stalwart boatman followed by his family.

Not all the figure groups are tragic, however. Take Eugene Fitzsch's "Dressing Room," a picture of backstage life as it might be seen in any number of New England summer theaters. Here is a realistic group, freshly drawn, almost grotesque in postures yet free from fads or vagaries. In contrast are Ivan G. Olinsky's "Elena" and "Study in Red," two studies of charming young girls. Frank V. Du Mond's study of his wife, Helen Savier, also an exhibitor, is a striking likeness, with a many-colored shawl which adds a decorative note. Decorative, too, but from a more daring angle, is the Irvine portrait of "Wilbert Snow, Poet," a full head set against a landscape where surf pounds on the cliffs and gulls swirl overhead, the sky a deep blue broken by moving clouds. The self portrait of the late Robert C. Vonoh is also a strong piece of painting.

Contrasts

"Girl Sewing," by Lucien Abrams, shows a rich interior setting. Another canvas of like setting but of quite different treatment is Will Dove Foster's "Wing Chair," an interesting example of the repetition of blue in the sitter's dress contrasting with foliage seen through the windows. In spite of the increased increase in face and figure there is an abundance of landscapes. Here is Bruce Crane's "A Memory," tingling with hoar frost. One could no more mistake its authorship than that of George M. Brustle's pictures, "Snowy Hillside" and "A Day in Summer."

"Laurel time" is recalled on seeing William S. Robinson's "June Blossoms," while his "Hickory Trees" show the play of autumn sunlight on a rock-ribbed hillside. William Chadwick likewise turns to autumn, as do Henry Rankin Poore and Edward Volkert in his "Morgan's House." Elsewhere is Volkert's "Farmer's Ferry"; for so ox-carts in a stream are called by the moon, who drive them. Percival Rosseau contributes a single canvas, "October," showing his well-known dogs.

Frank A. Bicknell offers "October Evening," and Everett Warner reduces a woodland scene to simplicity in "Gold and Green." Indeed one may travel the whole year through, to be delighted with James Goodwin Me-Manus's "Lyme in September," and Louis Paul Dessau's "June Sunlight." Gertrude Nason exhibits "Wild Flowers," and Elinor Lathrop Sears a still life, "Summer Song." Margaret Cooper takes the visitor from a New England "Early Spring" to the winter gardens of Vizcaya, Fla. Charles Vezin contributes a bit of Florida while still remaining true to his mystical East river pageantry. Platt Hubbard introduces French cloisters and a glimpse of Italy, and Will S. Taylor "Lower Pastures."

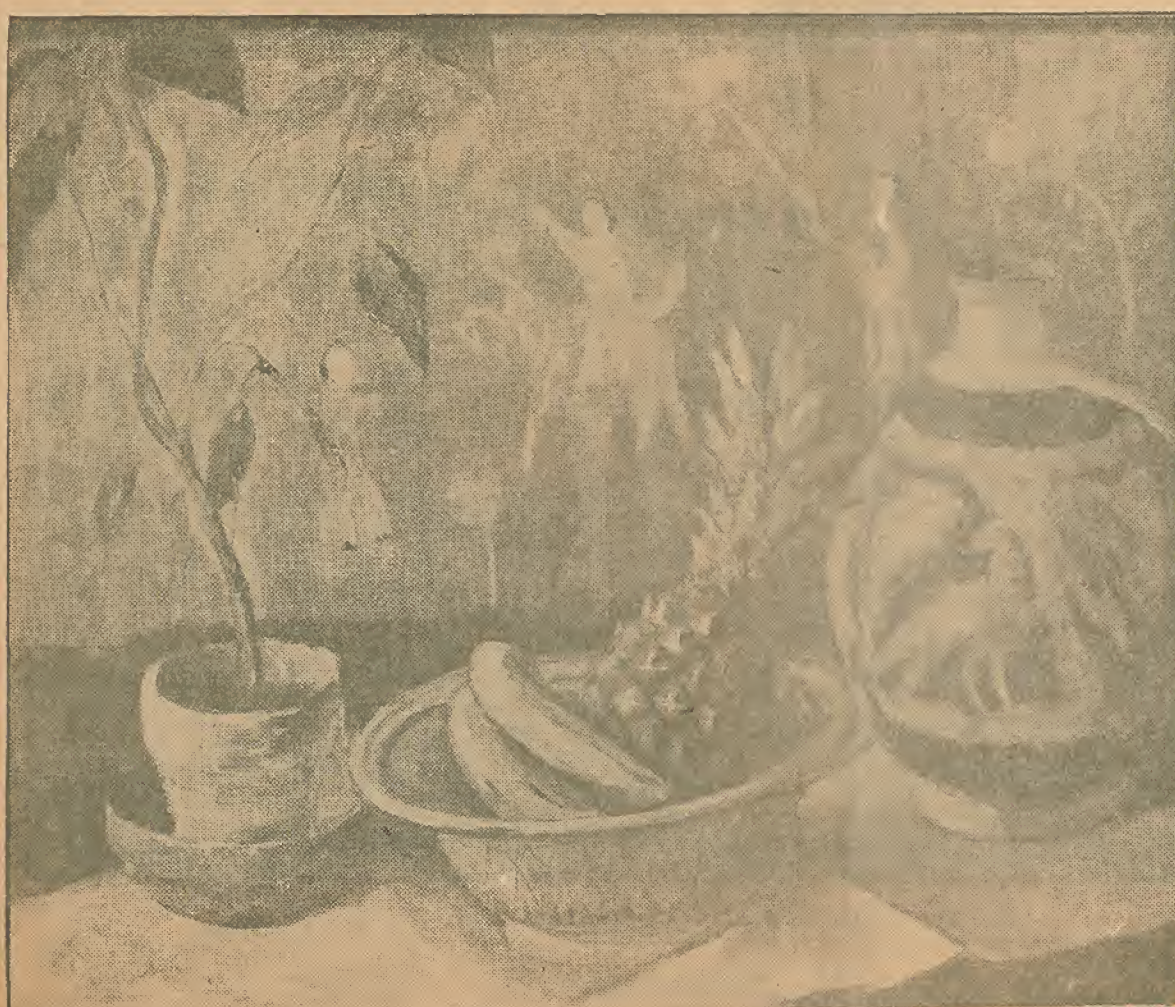
Marine Studies

There are undersea studies of fish by Harry Hoffman, several of Charles Elert's fine Mohegan canvases, and a stout ship by Thomas Watson Ball. Gregory Smith's "Arbor by Moonlight" scarcely needs a title. Not so with his study of snow in winter woods; for in the "Rabbit Hunter," the figure is subordinated to what obviously was of greater interest to the painter. Winfield Scott Cline develops the mystery of moonlight in his "Three Friends" or reminds one of the late but not lamented winter Id "February in Lyme."

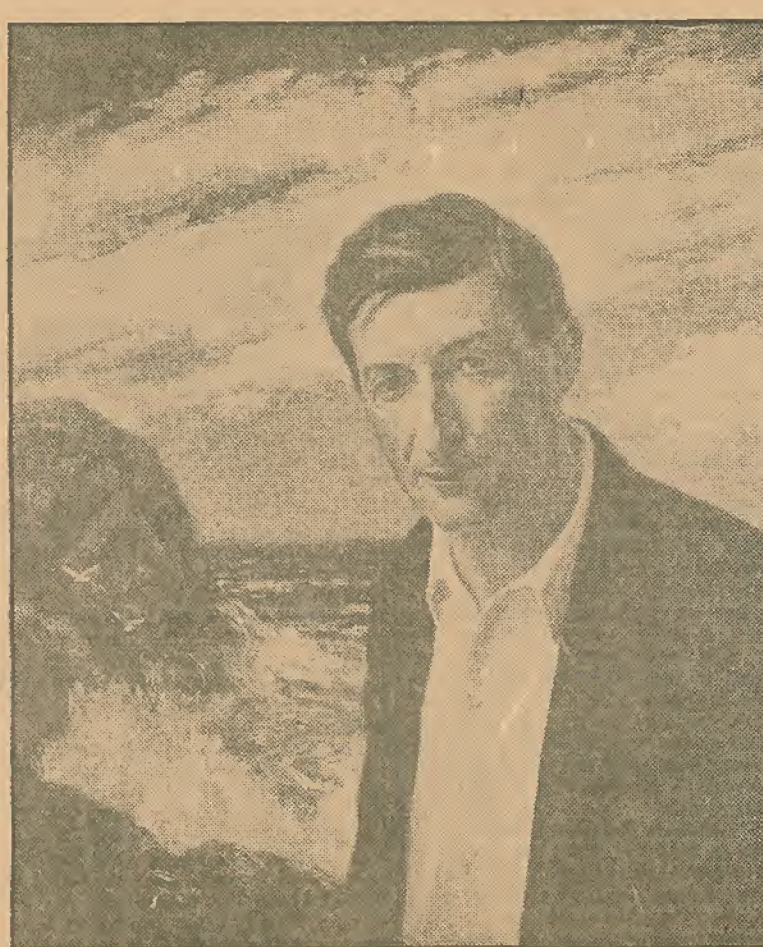
Guest contributors include Ogden M. Pleissner, Tosca Olinsky, James Weiland, Marian Hungerford, Joseph Giontriddo, Louis J. Fusani, Saxton Burr, Frederick Lester Saxton, Elizabeth S. Banfield, Ruth Haviland Sutton, Jessie Goodwin Preston.

Honored place in the sketch room is awarded Harry Hoffman's South sea notes. Others showing sketches are Lydia Longacre, William S. Robinson, William Chadwick, Edward Volkert, Winfield Scott Cline, Margaret Cooper, Charles Vezin, Henry Bill Selden, Frank V. DuMond, Guy Wiggins, Wilson Irvine, Bruce Crane, Frank A. Bicknell, George Brustle, Saxton Burr, Ogden M. Pleissner, Tosca Olinsky.

Sculpture is contributed by Burj Miller and guest artists. Lydia Longacre has a miniature, "Sue and Betty McLeod," children of Mr. and Mrs. Norman C. McLeod of Pittsburg, associate members of the Lyme association.



"San Antonio Still Life," by Lucien Abrams, Is One of 243 Oils and Sculptures at Lyme Exhibition.



"Wilbert Snow, Poet," Portrait by Wilson Irvine, Included in 33d Annual Exhibition at Lyme.



NEW YORK SKYLINE—By Guy Wiggins.
(C) F. S. Savastano

Below—A BATH IN THE OPEN—By Eugene Higgins.
(C) F. S. Savastano



THE DAY UNFOLDING — By Bruce Crane, N. A.
(C) F. S. Savastano



A LAYSVILLE PASTURE—By Carleton Wiggins. (C) F. S. Savastano



"OVERHILLS"—Painting by Percival Rosseau in the Lyme Art Association exhibition.
(C) F. S. Savastano



SHOWN IN 27TH ANNUAL EXHIBITION OF LYME ART ASSOCIATION AT LYME—
Right—"Autumn Morning," by William S. Robinson. Left—"The Bathers," by Ivan G. Olinsky. Below "Alice," portrait by Wilson Irvine. The exhibition, one of the best ever given by the Association, was opened July 28 and will be continued to September 9.
(C) Photos by F. S. Savastano, N. Y.



MUSIC AND ART --- Exhibits Along the Sound

THE CHRISTIAN SCIENCE MONITOR, BOSTON, MONDAY, AUGUST 5, 1929

News and Comment — News of R

"SUMMER IN NEW ENGLAND"



Painting by George M. Bruestle in the Lyme Exhibition.

Lyme Art Association

THE twenty-eighth annual exhibition of paintings and sculpture of the Lyme Art Association continues through Sept. 5. The show is an excellent one, true to its tradition, and as usual will interest a large public. Credit is due the hanging committee whose judgment has been unerring, as the pictures have been assembled without crowding.

The North and South galleries contain 105 paintings, which possess pictorial qualities, and emphasize lovely landscapes of New England. Bermuda, Spain, Vermont; marine scenes that carry a whiff of the salt air with them, still-life studies that are gorgeous color harmonies, figure paintings and portraits. The west gallery is filled with about 150 sketches, those interesting and charming spontaneous expressions of the artist, that impress one with their cheerfulness of color, and it would be so easy to live with.

Edward F. Rook, N. A., was awarded the Lyme Art Association prize for his "Reflections in a Samovar." Beautiful in composition, his

color is handled with masterly effect; the luscious green and purple grapes reflected in the highly polished brass samovar.

An outstanding canvas is "Borderland," by William S. Robinson, which received the \$1000 Altman Prize, at the spring show of the National Academy of Design, New York. The picture shows the open, elm-studded country near Old Lyme. "Nocturne," by Gregory Smith, is a picture of a white house, veiled in the mystery of moonlight, a figure of a girl standing at the front gate. It is poetical in feeling and finely executed.

"Summer in New England," by George M. Bruestle, is typical of this artist's work and gives evidence of familiarity with the changing moods of nature: his technique has delicacy and surety. Wilson Irvine's "The Grazalema, Spain," "Friendly Salutations," and "The Studio Window" argue a fine pictorial talent, sure and brilliant, replete with strong drawing, and rich in color.

Perceval Rosseau is at his best in "Master's Lunching," a picture with more than a momentary appeal. These four dogs are painted in the atmosphere of their beautiful surroundings, outdoors, with their eyes alert to every move of their master, waiting patiently for what will follow. Edward Volkert's "Hard Wheeling" shows a pair of sturdy oxen pulling a load of wood over the sagu, Lane, a lovely autumn scene. Cattle, an excellent example of his tireless interpreter of the in brilliant coloring and design. Several pastorals by Carleton Wig-

gins attract favorable comment. Guy Wiggins is represented by a number of fine canvases. "Towers of Gold" and "Wall Street at Dusk" are characteristic of his technique. "The Equitable," by Charles Vezin, shows the sky line of lower Manhattan with its clustered towers, in the dawn of early morning, revealing themselves in the rosy steam clouds that chase each other.

Truthful rendering of nature is to be observed in the works shown by Bruce Crane's "Autumn," "Farm Fields," and "The Late Year." Henry Bill Selden counts appreciably in the landscape contingent with "In Vermont," "Baldin Farm" and "Lowlands Holland," included in this exhibition were painted by Will H. Howe, one of the earliest members of the Lyme colony of artists, and who won national renown as a cattle painter.

Several pieces of sculpture by Bessie Potter Vonnah and a lovely miniature by Lydia Longacre supplement the paintings.

Connecticut Art Groups Blossom In Summer Shows

LYME EXHIBIT IN VARIED IN THEME

Association's 28th Annual Predominated In Landscape, Both Local and Foreign—Figure Studies and Portraits

Lyme, Ct., Aug. 3.—The Lyme Art association's 28th annual exhibition which opened last week appeals to those who must travel by proxy; for not only New England but southern skies and Spanish mountains have inspired the canvases. The Lyme group is mostly devoted to landscape, but there are enough figure painters to make a representative exhibition.

To Edward F. Rook's "Reflections in a Samovar," the Lyme Art Association prize was awarded. Texture and treatment with elusive pale green reflections and light on polished metal make it worthy of the honor. Nearby is Eugene Higgins's "The Lawbreaker," an embodiment of rugged strength. Another painting of unusual interest in this wing is "Solace Intimate," by Ivan G. Olin. Opposite hangs Gregory Smith's "Nocturne," moonlight on an old house.

The seasons furnish inspiration. "Spring Willows" shows the fairy-like green of Frank Vincent Du Mond. "June Days" appeal to William Chadwick, Carleton Wiggins and James Goodwin McManus. "Summer in New England" and "A Sunny Roadside" to George M. Bruestle. "Garden Flowers" are presented by George B. Burr. William S. Robinson paints the "Old River Road," while his "Borderland" awarded the first Altman prize at the academy's annual exhibition, hangs in the north wing. Autumn days are portrayed by Frank Blecknell in "Late Afternoon, October" and "An October Day," by Henry Rankin Poore in "October Hillside," by Clark G.



"ABANDONED" EXHIBITED BY HENRY BILL SELDEN OF LYME

Voorhees in "October Afternoon," and by George B. Burr in "Autumn." "Autumn Waters" by Gregory Smith is pervaded by a dreamy melancholy peace. "Autumn Color," by Bruce Crane, is lovely, as are "Farm Fields" and "The Late Year." Winter scenes are chosen by Clifford P. Grayson in "Midwinter," Gregory Smith in "Winter," and Edward Volkert's "Hard Wheeling."

Alluring are streams and waterfalls pouring over mossy rocks, portrayed by Everett Warner, in "The Bridge," "Swift Water," and "Morton's Gorge." "Falls of Devil's Top" are depicted by Charles Ebert. In contrast to "Hillside Lane" by Will S. Taylor and "Wooding It" by Edward Volkert are the shadowy beauty of "Wall Street at Dusk" and a "Rainy Day, New York" by Guy Wiggins, and "The Equitable" seen at dawn by Charles Vezin. The latter returns to country scenes with "Chinese Crab-Apples."

Far-Away Scenes

Among those who have found subjects far from Connecticut are Wilson Irvine, whose "Grazalema Ridge, Spain," and "Friendly Salutations" hang in the north wing, Harry L. Hoffman's "A Coral Reef Fantasy" and "Old Port—Bermuda," Will Howe Poole's "The White City" and "Bermuda Fisherman." Memories of France are evoked by Robert Vonnah in "Silver Gaze," Lucien Abrams's "Dejeuner en Provence" has charm. Conspicuous is "Abandoned" by Henry Bill Selden, with its feeling of strength and independence. An important canvas is Eugene Higgins's "Convicts," powerful and somber. Stirring are Thomas Watson Ball's "1312" and "Midnight"—sailing ships in their glory, "Boat Builders Yard," by Charles Ebert and "Fishing Boats" by Margaret Cooper are reminiscent of bygone days.

A well known painter of dogs, Perceval Rosseau, exhibits "Master's Lunching," "Bob and Bill" and "Sedgefields." Carleton Wiggins studies sheep in "Counting the Flock." He also paints "The Connecticut from My Porch," "Lowlands, Holland," and "Baldin Farm" are by the late William H. Howe, long a member of the association. Henry Rankin Poore shows a "Corner in Lyme." Among figure paintings, Ivan G. Olin's "The Green Hat," is notable. Robert Vonnah exhibits "Spirit of the Roses" and "Day Dreams"; Bessie Potter Vonnah, in addition to her graceful bronze "Dance of the Cupids" and "Sprite," has a study, "An Oriental." Lydia Longacre exhibits one of her exquisite miniatures.

The work of 11 other contributors is shown this year, among them a still life by Tosca Olin's and Gertrude Nason, Helen Xavier DuMond, Paul Saling, Oscar Fehrer, William Howard Donahue, H. Saxton Burr, Winfield Scott Cline, and William Steene are also represented, and Mary Eleanor Witherspoon presents a miniature.



"SUMMER IN NEW ENGLAND" by GEORGE M. BRUESTLE, LYME.

NEW YORK HERALD TRIBUNE, SUNDAY, AUGUST 2, 1931

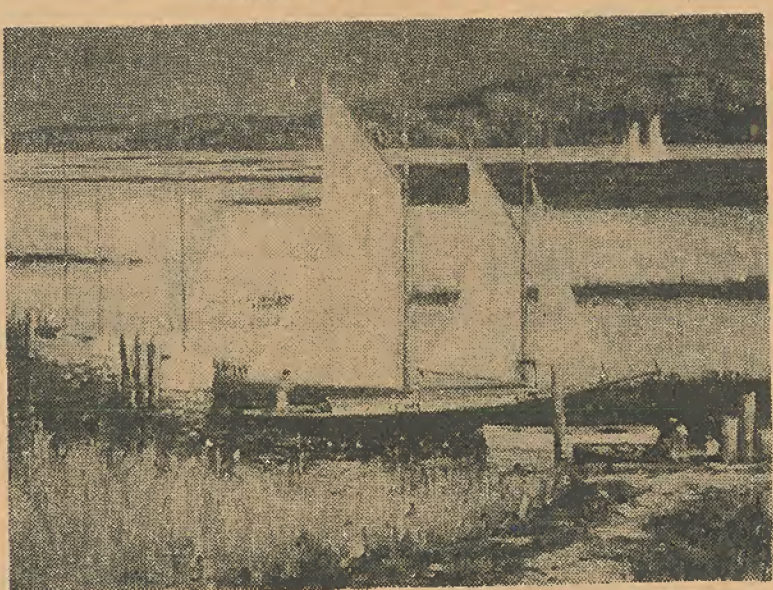
The Group at Old Lyme

The entrance upon the scene at Old Lyme is somewhat less spectacular. There is no new gallery, but a handsome one nevertheless, which was erected some years ago. It stands more sedately back on a green lawn fronting a wide, shady thoroughfare lined with rich maples. In its quiet way it recalls the older established tradition in American art, the tradition of Ranger, Metcalf and Harsam, each of whom contributed his share to the success of Old Lyme exhibitions in years past. The thirtieth annual, still fostered by many venerable and distinguished practitioners, is a somewhat less lively affair than the neighboring show at Mystic. The tone is more subdued, there is less obvious the youthful craving for experimentation which in several instances so vividly characterizes the latter. But there is, too, more experience behind the efforts on the walls. And in this case experience spells a steady, orderly procedure that is not likely to evoke so many shocks of surprise as signs of friendly recognition.

The familiar attributes of the Connecticut countryside appear in more than one sensitive harmony developed by artists who know their ground well. William S. Robinson, for instance, gives a lustrous and delicate impression of tall trees and rolling hills in his "New England Farm." Clark Voorhees's "Summer Afternoon" is another atmospheric landscape filled with warm, rich tone passages. In Everett Warner's "Falling Snow" one of the historic architectural landmarks of Old Lyme is pictured with fine sensitiveness both as regards composition and treatment. The feeling throughout all of these works is at once gentle and equipped with a subtle poetic meaning. There are others in which the feeling for mood is even more mysteriously developed. Such is the "Winter Night" of Gregory Smith, which received the Mr. and Mrs. William Owen Goodman Prize. This quite enchanting canvas strikes a high note of poetic imagery in landscape painting. Eugene Higgins appears on familiar ground in painting "A Rural Disaster." With his usual bold brushwork, this artist gives a convincing impression of the doleful plight of peasants in flight before a raging fire. Another unusual dramatization is seen in Edward Volkert's "Tea Day." Dispensing for the moment with his favorite theme, the latter omits to paint cattle in favor of a festive gathering of people at a reception. The very nature of the subject, with its throng of gayly dressed women and men, places unsurmountable difficulties in the way of the painter. The result is more of an oddity than a picture of serious interest.

Ivan G. Olin's portrait of the violinist Herbert Dittler is up to his usual peak of skilled accomplishment. One is likely to marvel a little at this artist's remarkable suavity and approximation of richness in texture. "Autumn Marshes of Essex," by Harry L. Hoffman, is one of the most attractive marine subjects, being dealt with in a precise decorative spirit that is instantly appealing. Among the artists represented by more than one canvas is Charles Vezin, who contributes several of his customarily subtle views of Manhattan architecture. Perceval Rosseau sends in a handsome composition of settlers in the field, a theme for which he is justly celebrated. In his "Interior" Guy Wiggins resorts to a familiar device, popular with the more modern painters, of painting a table and cluster of chairs. The point of view, however, is one which lends the pattern a strangeness of aspect which the more conservative find it difficult to accept. Mr. Wiggins, who has been conservative enough on occasion, has kept his mind well on the rightness of things, however, and his picture is really interesting as a simple study in design. About half the total number of paintings on view are sketches. These are grouped together in a separate gallery where they make a very vivid showing.

Autumn Marshes of Essex



(From the painting by Harry L. Hoffman, in the Lyme Exhibition.)

THE CHRISTIAN SCIENCE MONITOR, BOSTON, SATURDAY, AUGUST 9, 1931

Lyme Art Association

THE Lyme Art Association's exhibition this summer is an exception to the general rule of decadency of like exhibitions in the last few years. Not that the trumpest modern survey has affected them, but it is evident that this consistent body of artists have applied themselves more zealously to study their own point of view and have accomplished canvasses of a better and less monotonous quality than heretofore.

Much the same subject matter is found on the walls of this gallery, and yet, in nearly every case, it is interpreted so differently that another fallacy is exposed in the prevalent sentiment concerning this variety of painting. If these artists would allow their personalities even more play and would express more freedom in their rigid way they would fulfill an apparent inner yearning. The obvious effort and sincerity displayed in this show in contrast to much of the sham in exhibitions of another character will aid them in regaining some lost foothold.

Ivan Olin's painting called "Young Woman" received the \$300 Mr. and Mrs. Owen Goodman prize. The paintings of young women by Mr. Olin are always charming. If to idealize womanhood is Mr. Olin's mission in painting, he succeeds in transmitting his intention. A still life called "Dogwood" is a rare deviation from his young women. It has his usual charm with an added delicate finesse. Mr. Olin's drawing is always irreproachable.

Eugene Higgins is always himself. "Shades of the Circus" is another philosophical mention of real life painted with suitable, sound depth. Mr. Higgins exhibits two points of view in his work. One tells us what he feels about painting. The other speaks of his sympathy for humanity. As an author paints a picture with words, so Mr. Higgins relates a story with paint. Never illustrative, he achieves his purpose richly in a subtle, knowledgeable manner. Mr. Higgins seems ever to advance in his work. This is exemplified in "Shades of the Circus," a painting of ragged tramps behind a circus tent.

Gregory Smith, an artist with a Twachtman vision, is represented by three poetic canvases. Blending melodies of color play to one's romantic side and momentarily remove one from earth to a land that exists somewhere in everyone's imagination. Mr. Smith's landscapes are impressionistic, personal notes with genuine vitality. Gertrude Nason is evidently searching for truthful expression. Her lapses

into different techniques and different palettes are interesting as they divulge the various stages through which this artist passes.

Edward Volkert's paintings are faithful, meticulous representations of his subjects seen with a clear, filtered eye, dictated by a normal, balanced understanding. His work is literal without being small. In "The Contest—Connecticut Pair," a team of oxen dragging great, weighty stones on which perch several happy farmers, the sound modeling of the vigorous oxen is a decided step ahead.

Painters whose works are outstanding are Henry Bill Selden, Perceval Rosseau, Guy Wiggins, Bruce Crane, Robert Vonnah, Will Howe Poole, Charles Vezin, Henry Rankin Poore, Tosca Olin's, Everett Warner, Carleton Wiggins, James Goodwin McManus.

Other exhibitors are Harry L. Hoffman, Lucien Abrams, Oscar Fehrer, Paul Saling, George B. Burr, Frank V. Du Mond, William S. Robinson, William Chadwick and Frank A. Bicknell.

There are banalities aplenty in this exhibition, the result of a stubborn devotion to the line of least resistance. Yet the general aspect of vivid animation spells a timely awakening for several talented men.

The exhibition will continue until Sept. 7.

THE SUMMER ART SEASON MAINTAINS ITS ZESTFUL STRIDE

A 'GOOD SHOW AT LYME

This Prosperous Art Community Upholds The High Standards Honored for So Long

By EDWARD ALDEN JEWELL.

LIFE moves at the accustomed jog-trot in Lyme. Sleepy Summer days, with a breeze drifting through the magnificent old trees, though grass lies parching under drought and the wells begin to cry for water. But in the charming art gallery designed a decade ago by Charles A. Platt, a shrine so in keeping architecturally with New England, the atmosphere is not sleepy at all, nor is there any drought. One keeps awake without difficulty, sipping meanwhile an art brew mellowed and authentic: the brew that made Lyme famous—though we should not want to be accused of forgetting the ride of Paul Revere.

It is good to see some more examples of Edward Volkert's virile brushwork. Here are his oxen again, great powerful beasts, and cattle that are one with the soil on which they move. There is a particularly striking picture called "Hard Wheeling": two yoke of oxen pulling a laden cart up over the brow of a hill, the road of snow and mud curving toward the spectator so that, reversing the process, its slow thick ruts provide directing lines that thrust back and conduct the eye irresistibly to the central point of interest. You feel the strain of muscle, the push behind the pull, as it were, the dogged energy, just as you seem to hear the deep leather-lunged puffing and the sudden thud of hoofs.

Mr. Volkert is a realist; but what most distinguishes his realism is an unflinching regard for grouping and massing, for organization of forms, for balance, repetition and parallel. In a word, for composition. Last season one of his paintings was analyzed at some length on this page, a picture that brilliantly exposed a logic of horizontals. There is nothing in this year's show of quite that sort—for Volkert, though restricting himself as to subject, does not repeat an adventure already tried. But there is perhaps not one of his canvases that does not embody a stimulating theme, apart from the interest that resides in its merely pictorial quality.

OF another strong Lyme artist, George M. Bruestle, it would hardly be true to say that he rests content with a work well done. Not, however, until you go into the room that contains all the smaller oils do you realize to what an extent he echoes and re-echoes his own accomplishment. A monotonous sameness strikes the eye: a sameness of mood, of arrangement, though there is variety, too, in the method adopted. And yet, this general defect aside, Mr. Bruestle's work is exceptionally good. He can manage with authority a kind of crystal-clear, cold light, through which the details of a landscape, major and minor alike, seem crusted with a paper-thin veil of ice. This, of course, is merely a manner of speaking. The emotion is colored by high altitude: everything sharp and frosty, glistening in rarefied air. Structurally the pictures appear next to flawless, whether the space be divided about equally between heavy tree and ground formation and sky or sea, by a line cutting down practically from the upper left corner to the lower right of the frame (a device to test an artist!) or whether it takes the form of a massive pyramid.

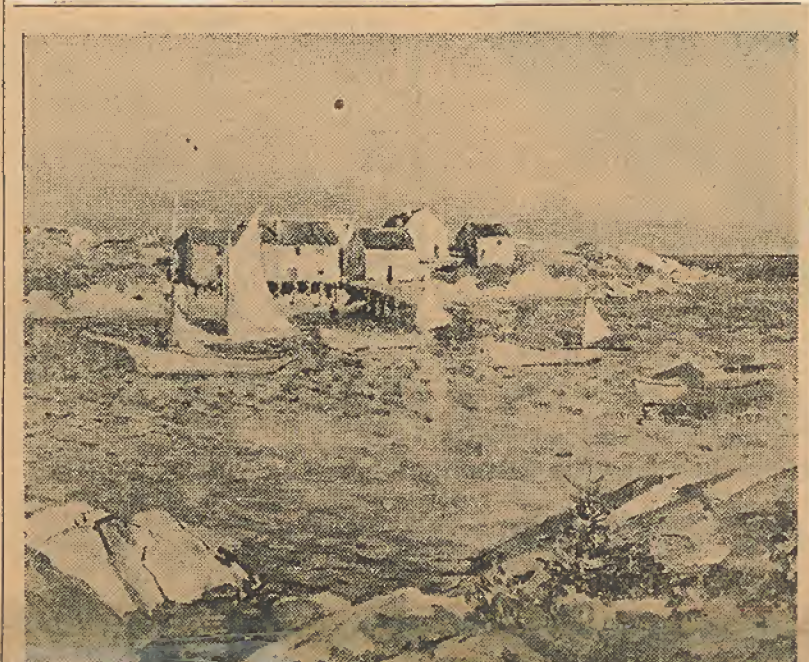
Bruce Crane is so much warmer, though his prevailing tones are palest gold and silver. "The Late Year" and "Farm Fields" are charming pictures far removed from the ephemeral average, if it may thus be called, of an art season. In their subtlety, which is really a subtlety of simplicity, they remind one a little of certain things by Charles H. Davis, though the Lyme artist is more delicate, perhaps you would say more sophisticated. Now, the simplicity of a painter like William S. Robinson is an entirely different matter. His is not subtle, allying itself rather with the carefully thought out requirements, merely, of balanced and pleasing composition. His "Borderland," which won a prize at the last Academy show, is included in the Lyme exhibition.

WILSON IRVINE has come back, from wherever it is he has been, tipsy with prism madness. Nearly all of his pictures are prismatic in their coloring. You see a "Studio Window" bathing the objects behind which it is placed in startling iridescence, and you think, well, possibly the window was stained glass. But then you see a landscape without any window at all, and the same effect is sovereign. So then you know that Mr. Irvine is passing through a "phase." Will Howe Foot also seems to have turned a corner; though prismatic play no part, a new note of "modernism" has crept in, revealing itself especially in "Bernuda Fisherman." Otherwise there is very little evidence of "modernism" in the Lyme show. There never is, Lyme isn't that sort. It is just itself. And that, by the way, is more than can be said of a great deal of art that prides itself upon being either scrupulously contemporary or, better still, a few decades ahead of the game.

What Lyme does is intelligently to keep pace. You have the pageant of a soaring metropolis portrayed by Charles Vezin, whose effects are often impressive, though one might quarrel a bit with the lovely orchid shade employed in some of the smaller pictures of the New York

series. And you have the countryside, treated open-heartedly by artists like Henry Bill Selden and Margaret Cooper and Charles Ebert. The two painters last named have canvases depicting fishing and boat-building activities, which are similar in handling. Miss Cooper's picture is integrated more deftly, while Mr. Ebert is more successful in aerial perspective.

It will not be possible this week to comment as extensively on this show as one could wish. There will be an opportunity ere long to return to the subject. But it would be unpardonable to wind up even so incomplete a review without reporting that "Convicts" by Eugene Higgins is one of the outstanding items: as big and compelling a performance as any that this sincere and gifted painter has to his credit.



"Matinicus Cove," by Charles Ebert. In Exhibition at Old Lyme.

AN EYE FOR ART Aug. 4 '29

WILSON IRVINE'S "Alice," a burn-haired and wearing a green cotton dress with white collar and cuffs; challenging in the difficult problem set forth for the artist in the rendering of subtle gradations of tones in white. One of the delectable portraits shown in the south wing of the little gem of an art gallery, designed by Charles Platt where the Lyme exhibition is being held until September. There are few portraits shown, the majority of the members of the colony devoting their chief attention to landscape, sheep and cattle painting. Mr. Irvine also brushes glamorous romance into the canvas done in the old French Quarter, New Orleans, No. 75 and No. 9 as well.

James Goodwin McManus, a native of Connecticut, by the way, is represented by virile, broadly laid interpretations of both Summer and Winter moods of the outdoors.

Ivan G. Olinsky portrays a young woman in "Rose of Sharon," beautifully painted, but seen against a background not as happy as might be. "The Bathing," by this painter, is more appealing in its broad, easy masses of sunlight wandering among transparent shadows that play over the forms of the two young girls.

Tosca Olinsky makes her first appearance among the colony's exhibitors with a firmly stated still-life.

Henry R. Foote contributes a jolly hunting scene, the gay "pink" of the horseman accenting pleasantly the cool stretches of meadow grasses.

William S. Robinson has several fine things besides his prize-winning picture, the delicate tints of mountain laurel which he is so successful in depicting, being the chief consideration in No. 61.

DOGS

Perceval L. Rosseau, who has achieved an enviable reputation as a painter of hunting dogs, does a portrait of "Denwood Frank" his superb pointer, at attention. In a North Carolina "piney woods" setting are found lifelike, done in this painter's characteristic style that makes the hunting field take on new appeal.

Henry Bill Selden carries the eye and the imagination across a lovely lagoon in No. 35, and turn to the tropical appearing forms of "Cannas" in another instance.

Gregory Smith has in "Spring Nocturne" a canvas as mysterious as moonlight itself and yet understands recording the beauty of the obvious; as may be seen in his "August."

Danford Barney possesses above all else quality. The whole is altogether competent and yet restrained; the flesh tones recorded with masterly vision; the rose and gold of the draperies luscious. In "Spirit of the Roses—Fire and Amber" Mr. Vonnob permits the ravishing color to smoulder to just the safe degree; but never does it get out of hand.

SEA

Clark G. Voorhees responds to the thrilling blues of Bermuda waters in "Peacock Sea" and relates further incidents with rosy beaches and coral rocks that tell of the varied beauties down that way.

Everett Warner, one of our strongest American landscape men, presents "The Ferry," most pleasing in composition and conception.

Carlton Higgins has a number of sheep pictures, for which he is so famous, on the walls. "Blessing the Harvest," by Mr. Higgins, shows a religious procession winding through peaceful Holland, engaged in the reverent ancient custom the title suggests.

Guy Higgins, an outstanding interpreter of the charms of New York City, has sent "Winter From My Window" and "New York Skyline."

James Welland steps aside from the usual with an engaging vista of a table set in a cool looking loggia, suggesting pleasant companionship and hospitality. Anna Lee Stacey makes a trailing

pattern of bitersweet whose orange and scarlet berries are intensified by being echoed on the flashing sides of gold fish in a nearby aquarium.

Among the guest contributors are John Noble, Eldor Lathrop Sears, Elizabeth C. Deszar, Gladys Brannigan, John F. Stacey and William Donahue.

If your taste inclines to landscape, cattle or hunting scenes they may be seen at Lyme. If you prefer to follow foreign streets or the dry foothills of Arizona mountains, in pictures or linger over bowls heaped with flowers that seem if you crushed them the fragrance would still cling, you may indulge this longing there. In a word, there is nothing if not variety in the subject matter and method of treatment to be seen in the galleries this season.

GY BLAS.



"Autumn Morning," the painting by William S. Robinson which was awarded the Lyme Art Association Prize in the exhibition now being held at the art colony.

THE HARTFORD COURANT

SEPTEMBER 30, 1928.



LYME ART COLONY MEMBERS AT ANNUAL FROLIC—L-R: Miss Florence Griswold as a Syrian princess, Frank Bicknell as a Zouave and Mrs. A. K. Atkins costumed to represent a Palm Tree, attended the North African Costume Ball, which closed the Lyme Art Association's season September 15. Courant Photos



THE CROCODILE AND THE RIVER NILE—Mr. and Mrs. John Howland Gardner of Lyme in the conspicuously original costumes in which they appeared as the Crocodile and the River Nile at the Lyme Art Association costume ball. Courant Photos

FROLIC EXPENSES, 1929.

Milton Bradley Co., paper.	\$16.	
Ann Crane, Inc. Lanterns	11.50	
Cake	14.	
Richard V. Benvenuti, music	110.	
Sterlings Auto Livery, express	2.24	
Paint	4.	
W. Spicer Huntley, cookies	1.80	
Paid by Platt Hubbard	\$159.54	
Piana	12.	
Wages	20.	
Supplies	51.48	
Ice	.88	
Weidler, lighting	18.	
Total Expended	\$261.90	\$ 261.90
Credits by		
Three ships sold to H. W. Gray	\$25.	
One " " " Miss Wilson	10.	
Decorations to Dyer Hubbard	10.	
" " Mrs. R. Jones	5.	
Credits on bills	8.20	
Total Credits	\$58.20	\$58.20
Actual Cost		\$203.70

Platt Hubbard

Artist Colony of Old Lyme Celebrates Silver Jubilee

Twenty-fifth Annual Summer Exhibition of Painting and Sculpture Maintains High Standards of Art Center on Connecticut Coast.

Old Lyme was unusually festive on the last day of July, as the artist colony celebrated the silver anniversary of the flourishing Lyme Art association, by opening the doors of its gallery for the annual summer exhibition of painting and sculpture.

On the velvet lawn which divides the gallery from the elm-shaded main street, wives of the artists and other ladies of Lyme celebrated by dispensing tea and sandwiches and cake to those who thronged the exhibition halls, their summer gowns and gay umbrellas adding a festive note even to the sleeping pool behind the vine-hung building.

Within the Silver Anniversary was recognized by the establishment of a new award, the W. S. Eaton sketch prize which has been won this first year by William Chadwick with his colorful sketch of negro cabins and palm-trees in the Sunny South. "At Bradley's Point" is the title he bestows upon the sketch made in Savannah.

Ivan G. Olinick is winner of the first W. S. Eaton purchase prize with his "Tosca in White," a dreamy lady, the whiteness of her gown and surroundings intensified by the blue binding of her book and a bowl of gay nasturtiums. Gregory Smith's painting of "The Green Door," of an old New England house, veiled with its tall maples, in a soft gray-green haze, has captured the Museum Purchase prize and has been already allotted to the Hackley Museum of Art in Muskegon, Michigan.

These Lyme painters are an outdoor colony, the majority of them landscapists. There is however, among them a sufficient number of portraiture of people and animals and the sea to prevent any suspicion of monotony in their exhibitions. Their showing this year is better than ever, if that can be possible, in color, technique and all "points" of a sane and healthy art, free from faddish absurdities.

The gallery of the Lyme Art association, which is the pride of the village as well and represent, incidentally, some of the finest work of Charles A. Platt of New York, contains three wings, as perfectly lighted as an exhibition hall could possibly be. Two of these wings are devoted to the important paintings, the third to those sketches which have been called "the artists' short-hand notes of Nature." These latter are so arranged that the work of each exhibitor is grouped into a single unit, thus showing to excellent advantage the color is now soft, now vivid, yet altogether harmonious.

One chief requisite for membership in this Lyme association is that the artists shall live and paint—a portion of each year, at least—in Lyme. According to it is not surprising that scenes in and about the lovely, paintable old town should figure in the annual showing of work accomplished. This year, for instance, both William Chadwick and Clark J. Voorhees, charming stretchers of "The Whipcord Road," Wilson Irvine has captured "Cherry Blossoms" on one of his canvases while Carleton Wiggins immortalizes "Apple Blossoms" along with a study of those placid cows he paints so delightfully. Edward Volkert, too, portrays pastoral scenes in his paintings and sketches his strong brawny cattle standing out sharply against his skies and stretches of water.

All seasons receive their due attention: spring, summer, fall and winter each with its full quota of its individual color. Trees in spring green and gold appear in all their youthful beauty as portrayed by Frank A. Bicknell and Frank V. Dumond. George Ebert exhibits not only an inviting bit of "Wood Road" in Old Lyme, but also, by contrast, a group of "Idle Fishing Boats" upon a sea of mother-of-pearl. George E. Burr also paints the sea choosing the shore at "Low Tide" with its fascinating pools.

Bruce Crane invests his winter scenes with the snow and frost of fairy-land; there is an air of the Sleeping Beauty country about his canvases, and in the case of his "Lingering Winter" an atmosphere of hushed expectancy. In marked contrast to his delicate touch are the bold brush strokes of his wife in her "Solitude"—two towering pines outlined against a curious grayish sky with a slender thread of brilliant color showing where the sun has set beyond the purple light upon the snow. Guy Wiggins also shows a clear cold winter scene, "On Wintered Heights." Henry P. Poore is another who revels in ice and snow and leafless trees.

Percival Rosseau exhibits several pictures and a sketch of the dogs he delights to paint. Two of his beautiful setters are shown on "The Hilltop," immobile yet keenly alive against a lowering sky. Still others appear alert, one forepaw uplifted, awaiting the call to action.

Eugene Higgins is another of the landscapists who paints cattle, trees and pasture land a "Ploughman" plodding his weary way along the furrow behind his powerful oxen.

As for George M. Brustle's "September Afternoon" and "Summer Morning," his gentle countryside with glimpse of sea or lake and mountain needs no translation into words. Harry L. Hoffman's colorful maples and vivid blue water suggest the poet's "bright blue weather" although he names his picture simply "October." His delightful "Midsummer Bouquet" looks as though it might have been freshly gathered from an Old Lyme garden. New England laurel inspires William S. Robinson to fill several canvases with great masses of its haunting loveliness.

Henry Bill Selden with his quaint houses "In Tuscany," Lucien Abrams, with a gayly colorful "Mediterranean Hillside," Guy Wiggins with ancient church and peasant figures on the cobblestones of old Povenor; Robert W. Vonnoh with his brilliant bit of Bermuda's pink-beached coast, and George H. Rogert from the shadows of whose "Midsummer Evening in Venice" a mysterious gondola is gliding forth, are among those who sometimes wander far afield for subjects for their canvases.

Thomas Watson Ball is another with his full-rigged clipper ship, sails rounded in the wind, cutting cleanly through a turbulent green-blue ocean straight "From Singapore to Salem."

Robert W. Vonnoh's portrait of Dr. Edward L. Keyes, is not only a vigorous piece of portraiture but contributes largely to the color of the wing which houses it, with the crimson bands that adorn the academic gown. A decided contrast to the clean-cut virility and intellect depicted here is the hopelessness of Clifford Grayson's "Jennie Duff" with her sunken mouth and weary eyes.

Mrs. Bessie Potter Vonnoh, one of the two women members of the association, contributes two dainty pieces of sculpture. "In the Garden" and "The Magic Bowl" while Miss Lydia Longacre's exquisite miniature of Dr. Frank K. Hallock also adds to the beauty of the exhibition.

Among the other artists represented by important pictures on the gallery walls are Ernest Albert and E. Maxwell Albert, his son; Margaret Cooper, Paul E. Saling and Charles Vezin. Will S. Taylor shows a highly colorful group of sketches of corners of more tropical lands.

Hopelessness



"JENNIE DUFF"

Painting by Clifford Grayson shown in the summer exhibition of the Lyme Art association at Old Lyme, Connecticut.

The Lyme Art Association
Lyme, Connecticut

July 31, 1926.

As Chairman of the Publicity Committee of the Lyme Art Association,

I am taking the liberty of sending you, under separate cover, descriptive

copy and photographs covering the 25th Annual Exhibition opening to-day.

I shall be glad to have you use this material in any way and under any

signature that you see fit.

Signed:

Percival Rosseau

The WORLD of ART

Interest Now Focused on Art Colonies Along New England Coast, Where Exhibitions of Works of Leading Artists Are Being Featured

Art interest is focused in summer, and especially this month, on the art colonies along the New England coast, where the leading artists of America foregather and where the annual exhibitions of their work are now being featured. Art lovers and art dealers, connoisseurs and collectors and heads of institutions in search of material for next winter's shows in New York, Boston, Philadelphia, Washington and other art centres frequent these affairs and many a canvas shown first at Old Lyme, Newport, Gloucester, Provincetown or Mys-

harmonized and handled with a masterly technique, unquestionably one of the high spots of the exhibition.

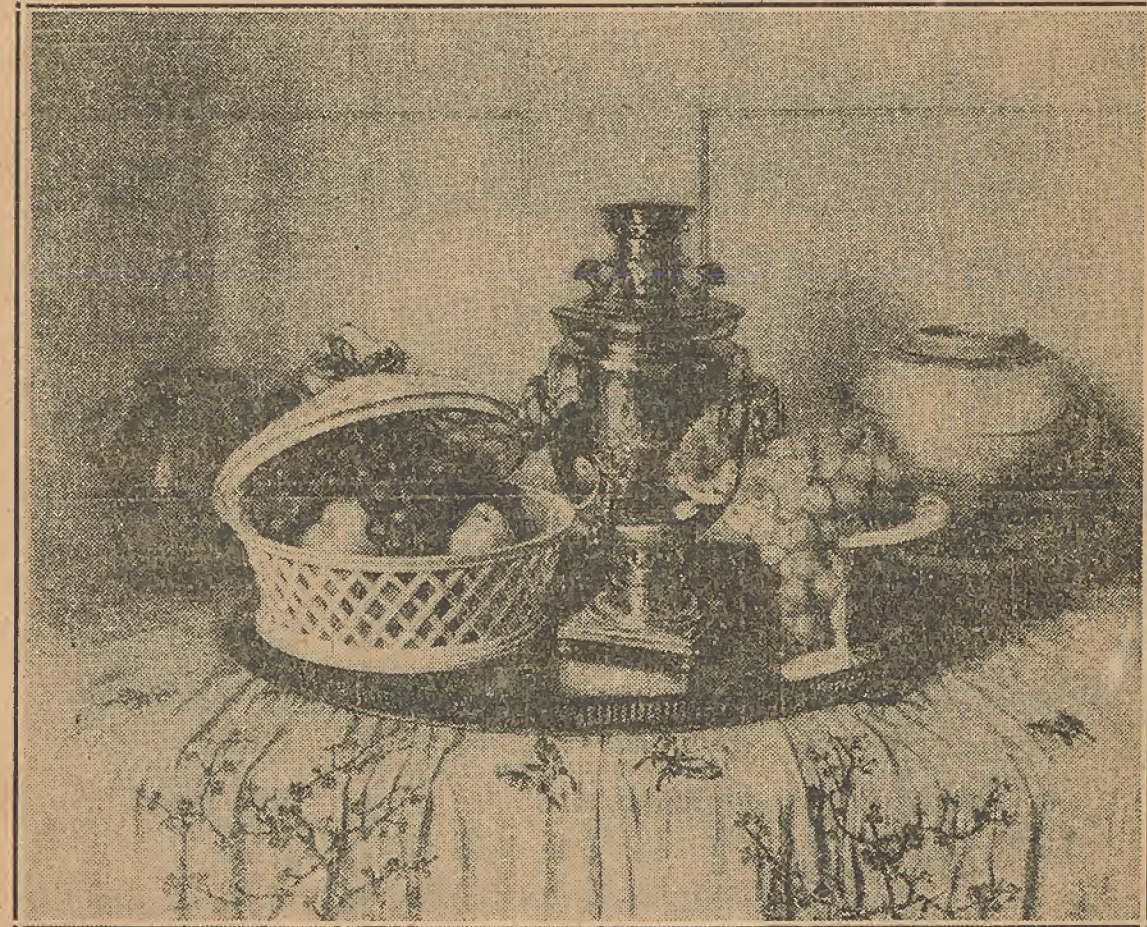
Mr. Rook, one of the earliest comers to Old Lyme and a permanent resident of the colony, is a National Academician and a winner of many awards, notably the Temple gold medal at the Pennsylvania Academy of Fine Arts in 1893, bronze medal at Pan-American Exposition in 1901, silver medal at St. Louis in 1904, gold medal in Pan-Pacific Exposition at San Francisco in 1915, third William A. Clark prize of \$1000 and a bronze medal at the Corcoran Gallery in Washington in 1919. His canvases are to be found at the Pennsylvania Academy, the Cincinnati Museum, Portland Museum, Boston, New York and other centres.

Another high spot is the "Nocturne" by Gregory Smith in the same gallery, in which the artist has seemingly captured the veritable essence of the moonlight. An old Colonial house, "moon-

America's most celebrated painter of dogs, the painter of a frieze in the Vanderbilt stables at Newport some years ago, whose work has appeared in the Paris Salon, and who is one of the leading members of the Lyme colony with a home and kennels on Grassy Hill. He is represented this year by several of his finely bred setters and pointers and hounds in the hunting field, at rest, as in "Master's Lunching," which shows his sure knowledge of anatomy and his feeling for the salient points of the animals.

In the opposite gallery hangs William S. Robinson's "Borderland," which won the First Altman Prize of \$1000 at the National Academy of Design in New York in the spring and challenges attention by its splendid technique and sense of illimitable distances. This canvas was loaned for exhibition only, and the artist is represented by other poetic canvases in the several galleries. This artist is a National Academician, has won awards in most of the important exhibitions in America and is represented in the Carnegie Institute, National Gallery at Washington and, in the Cleveland Museum, by his "Laurel," which took the Museum Purchase Prize at Lyme in 1925.

Other noteworthy canvases here are "The Connecticut from My Porch" by Carleton Wiggins, N. A., famous for his paintings of cattle and sheep, "Towers of Gold," by Guy Wiggins, A. N. A., winner of many awards, a view of skyscrap-



"Reflections in a Samovar"

Painting by Edward F. Rook, N. A., of Old Lyme, awarded the Lyme Art Association Prize in the 25th annual exhibition now on in the Association galleries at Old Lyme.

tic will doubtless appear later in important exhibitions of the winter.

At Old Lyme, the oldest and largest resident art colony in the East whose history has already been recorded in this column, the opening of the 25th annual exhibition of the Lyme Art Association on Saturday week was made a gala event, with tea on the lawn under the spreading trees before the lovely, low-winged gallery. These Saturday afternoon functions will be continued through the exhibition which will remain open until September seventh. Tea will also be served on Wednesday afternoons.

Landscapes predominate in the display, as is fitting in a colony founded by the leading landscapists of the country, in a region that lends itself so gracefully to the landscape painter, with its hills and uplands, its silvery rivers and lush meadows along their banks, its quaint old gardens and its Old World atmosphere. Portrait and figure studies, still life compositions and gardens, views of city streets and undersea life and glimpses of foreign lands go to make up a comprehensive display of what is best accomplished by some of America's eminent artists, most of whom have their permanent residence in Lyme and its suburbs, though they may travel far afield in winter.

Interest centred on opening day in the announcement of the award of the Lyme Art Association Prize to Edward F. Rook for his splendid piece of still life painting, "Reflections in a Samovar." Purple and jade of grapes and apples in a latticed porcelain dish, a great bunch of translucent green grapes in another dish, all reflected in rich tones in the gleaming brass; blue Chinese jar and other pieces on a tray standing on a Japanese table cover in soft neutral tones, all go to make up a finely balanced composition with colors richly

blended, the shadows of trees making patterns across the floor seen by the white picket fence makes a picture of rare and subtle quality. Mr. Smith took the Museum Purchase Prize in 1923 and 1924 and the Woodbury Adams Memorial Prize in 1927 for his "Summer Night."

Henry Raikun Poore's "Top of the Cliff," with its splendid great sky and the rich colors in bush and flower; Will S. Taylor's "Golden Screen," an arresting canvas depicting an Autumn landscape in wine rich tones painted with a laden brush, and his "Sweeping Willow," overhanging the river; Clark G. Voorhees' "Mill Stream," the soft green hanging over the water; Edward Volkert's "Misty Morning," a landscape with cows; William S. Robinson's "River Road," with its masses of laurel along the way; William Chadwick's "River Days," with its laurel along the river and the blue distance; Robert Vonnoh's "Day Dreams," a richly conceived canvas; Will Howe Poote's "White City," seen across Bermuda's blue waters, and his "Bermuda Fishermen." Bruce Crane's serene and silvery canvases, "The Late Year" and "Farm Fields," poems in frost, a similar canvas having been first choice at the "Founders' Drawing" at the Grand Central Galleries the past season; a view of "Wall Street at Dusk" by Guy Wiggins, A. N. A., famous for his New York street scenes, symphonies in steel; and a picture of the historic battle of "1912" by Thomas Watson Ball, painter of ships and sea, are among the splendid canvases in the gallery of the prize picture.

Also in this gallery is one of the few figure studies, the "Solace Intime," by Ivan G. Olinick, N. A., the attention of a group of people focused on the young woman in the chair in centre, a fine piece of painting, and a portrait of one of his daughters in a "Green Hat." Also in this gallery hangs a picture of "Bob and Bill" by Percival Rosseau,

ers in New York at night, every window alight, Charles Vezin's view of "The Equitable," another striking view of a skyscraper rising tower above tower into the sky; the sinister canvas, "Convicts," by Eugene Higgins, a starkly realized study of men at work on the road in a desolate landscape; "Winter," a brilliantly painted modernistic canvas by William H. Donohue; "The Studio Window," and other paintings by Wilson Irvine, A. N. A., which have the rich quality of color of stained glass, his contribution also including a view in Spain, where he spent the past winter; Edward Volkert's straining oxen and Gregory Smith's view of city streets, both wintry canvases; William S. Robinson's "River Banks," Frank A. Bicknell's "October Day," Lucien Abrams' "Iris," Thomas Watson Ball's "Midnight," a moonlight effect on dark waters and a ship with spread sails, and Harry L. Hoffman's gay, colorful "Coral Reef Fantasy," which was painted on one of the Beebe expeditions to Bermuda.

Lydia Longacre's exquisitely painted miniature portrait of little "Mary Ely," Bessie Potter Vonnoh's "Sprite," a graceful and lovely bronze, and her "Dance of the Cupids" add a note of distinction to the exhibition.

The groups of small pictures and sketches hung in the West Gallery, picturesque bits of color, are among some of the finest little paintings in the collection.

THE CHICAGO EVENING POST MAGAZINE OF THE ART WORLD, TUESDAY, AUGUST 28, 1928.

"Spring Work"—Edward Volkert



Courtesy Lyme Art Association.

In the summer show of the Lyme Art association at Lyme, Conn.



"Master's Lunching"

Painting by Percival Rosseau, celebrated painter of dogs, one of finest canvases in Summer exhibition at Old Lyme, Connecticut.

Lyme Art Colony at Work and Play---Annual Summer Exhibition Now Open



Early in the history of the Lyme Art colony, Henry R. Poore painted this portrait panel above the fireplace in the dining room of Miss Florence Griswold's home in Old Lyme, Conn., where this summer art colony, the oldest and most famous in the country, came into being. It contains actual, if slightly caricatured, portraits of various members, past and present.

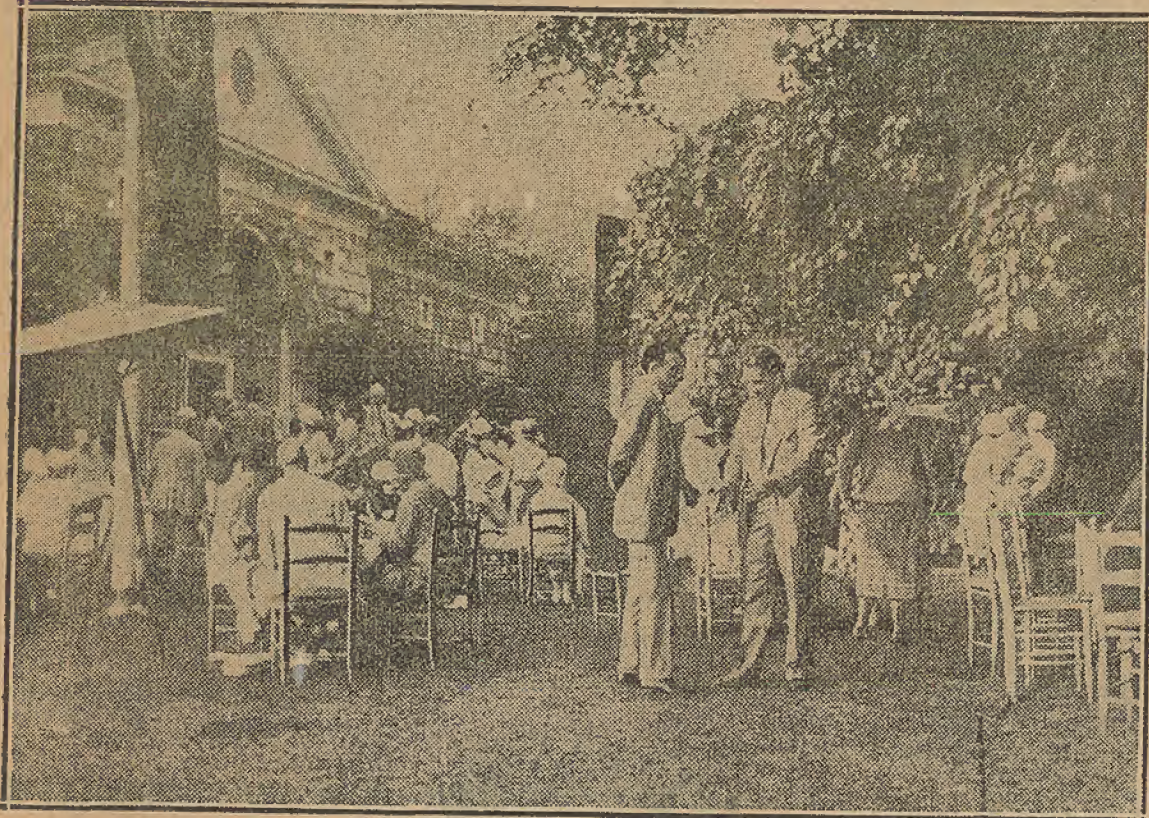
The morning's painting, as you see, is interrupted by an unexpected fox hunt. Note the surprised expression of the cow serv-

ing as model, one bought by the late Henry W. Ranger for the purpose. He, we believe, was the fat man in knickers. Next comes Carleton Wiggins, dean of the colony today; Clark L. Voorhees, Frank Vincent DuMont, George Bogert, Jules Turcas and Louis Paul Dessar are included in the group that resembles a football scrimmage. The man in the white sweater is Henry Rankin Poore himself and the giant is Alphonse Jongscha, the Belgian artist, whose portrait of "Miss Florence" at her harp, hung so long

in the Corcoran Gallery in Washington. In the background Henry White is seen joining the race in the first automobile the colony ever boasted, with Harry Hoffman, who now prefers a diver's helmet for exploring the beauties of the undersea, rides a bicycle. Will Howe Foote and his dog, Beaucure, are running along together. Walter Griffin is riding the old white horse, Reuben, that he bought for \$4 for a model and in front of him is William S. Robinson. The other rider is Arthur Heming, a writer, who was

visiting the colony. Frank A. Bicknell has fallen down although well in the lead and Childe Hassam, his coat, as usual hanging on his easel, scarcely interrupts his work, although the dogs seem almost to be gaining on their leaping prey.

The many visitors to Old Lyme in summer always come to Miss Florence's to see this dining room, with its panels and the doors that the artists have painted throughout the fine old house, a unique spot in American art annals.



Visitors to the annual exhibition of the Lyme Art Colony add to their enjoyment of the paintings and sculpture in the gallery by tea and talk on the broad lawns about it on every pleasant Wednesday and Saturday afternoon. But even rainy weather cannot spoil the festivities of those days for then the tea tables are merely moved indoors.

BY ALICE LAWTON

Do you like to go Christopher Columbus about the country these summer days? If so, it may be that one of them will find you between New London and New Haven on the quaint, elm-lined stretch of the Boston Post road, where is passed before the silver-shingled gallery of the Lyme Art Association in Old Lyme, Conn. Flags flying in the breeze and doors hospitably ajar indicate that the annual exhibition—the 28th this year—is in progress. It will continue through Sept. 7, open weekdays from 10 a. m. to 6 p. m.; Sundays from 1 to 5 p. m. Wednesday and Saturday afternoons being festive occasions with tea and under gay umbrellas.

Once upon a time, as true stories have begun throughout our history, an artist, the late Henry W. Ranger, seeking new landscapes for his canvases, heeded the suggestion of his friend, Miss Florence Griswold, that he come to Old Lyme to paint. Mr. Ranger came, saw, and was conquered by the highly paintable Connecticut countryside, and promptly broadcast his find to artist friends far and wide. "Miss Florence," as she has long been lovingly known, alone in the big yellow Georgian mansion with big, airy, high-ceiled rooms at either side of the wide, hospitable hall that reaches from the classic portico in front to the long porch at the back, took them in, housed, and fed and befriended them. She would have liked to be a painter herself but her talents lay in other fields. So the next best thing was to gather artists about her. And so what is now probably the most famous art colony in the country was born before this 20th century appeared upon the calendar.

Story of the Colony

Childe Hassam, Willard Metcalf, Chauncey F. Ryder, Carleton Wiggins, Clark G. Voorhees, Bruce Crane, William H. Howe and many others whose names are written large in the annals of American art, followed on. Joseph Boston spent some time here and held an art school for a few seasons. Little gray studios grew up like toadstools in Florence's broad fields, that stretched down to Lieutenant River. Three times a day a jolly, hungry crowd gathered about the long table on the back porch, where still they gather every summer, and the colony grew apace, with the piles of landscape paintings growing, naturally, to dimensions were necessary, and in due time the Lyme Art Association was founded, an association that maintains the colony by its rigid ruling that members must live and paint in Lyme a certain portion of each year.



Wilson Irvine comes out of the rose-draped entrance to his summer studio in the Hamburg section of Lyme, to greet a visitor. You can see that he has been interrupted at his painting—whether a landscape or a figure study we do not know.



Here is Edward Volkert with a pair of his favorite models. The canvas that he is painting shows an ox-team with a load of hay, a sight one sees frequently in that part of the country, even on Lyme's main street, the Boston Post road. The artist says that oxen are wonderful models, because they are always willing to stand still as long as the farmers will let them. Incidentally, Lyme farmers are kind to artists!

The doors and walls of the dining-room, to which the artists resorted in inclement weather, offered spaces for their painting, and promptly they set about to decorate them.

The first exhibitions were held in the town library, but eight years ago the association built its own gallery, designed by a friend and associate, Charles A. Platt, and said to be one of the most perfectly-lighted galleries in the land. It is a beautiful, three-winged, low building, its silvery shingles draped with climbing vines and roses, which tall tiger lilies follow in bloom, the whole shaded by tall, lacy-leaved trees and mirrored in the limpid waters of Florence pool at the rear.

Art Indoors and Out

Every summer the sleepy old village awakes to new life, and art reigns supreme. The opening day of the big summer exhibition is a gala occasion. Pretty, flower-laden tea tables dot the lawn and artists and their friends foregather about them as they do every Wednesday. Saturday afternoon throughout the exhibition. And, of course, there's an artist ball to wind up the season in September.

Bruce Crane, N. A., is an active member of the Lyme Art colony and occupies a studio in "Miss Florence's" apple orchard. But when Mr. Crane is not busy painting those fairy-like scenes of snow and frost that he has been showing lately, it is not at all an uncommon thing to find him starting off with rod and flies to go a-fishing. This past season Mr. Crane was honored by having one of his paintings the first choice in the drawing by lay members of works of art contributed to the Grand Central Art Galleries. Speaking of fishing, this artist tells an amusing tale of his attempt at gardening. One summer he had a little place in the Adirondacks where he succeeded in raising some green peas that cost him, approximately, a dollar a quart. Fortunately, however, he caught so many trout that the family exchequer was not unduly taxed.

William S. Robinson, awarded the first Altman prize of \$1000 at the exhibition of the National Academy of Design in New York last spring, is an all-year resident of Old Lyme, commuting to New York where he teaches at the academy and to New London for his classes at Connecticut College. Mr. Robinson occupies another of those picturesque studios on Miss Florence's land and when, in summer, the muse deserts him for a brief period of rest, he may frequently be found wielding a scythe in the hayfield just outside his door. Mr. Robinson is a Massachusetts man, of Gloucester birth, but the Lyme colony has claimed him for many years.

Percival Rosseau, who lived and worked for many years in France, not far from Paris, and now spends his winters in North Carolina where he paints hunting scenes, makes his summer home in an old, old house on Grassy Hill, a few miles out of the village of Old Lyme. Across the road, and beyond a huge, stately oak tree, said to have been in its place when Columbus discovered America, are his



Percival Rosseau, called America's foremost painter of dogs, is a successful gardener, also, as these cabbages will prove. Beyond the vegetables are the kennels where the artist keeps the hunting dogs that he has trained to act as models—you can see one of his fine setters—and still farther away is his studio. The glorious tree in the background is said to have been flourishing when Christopher Columbus discovered America.

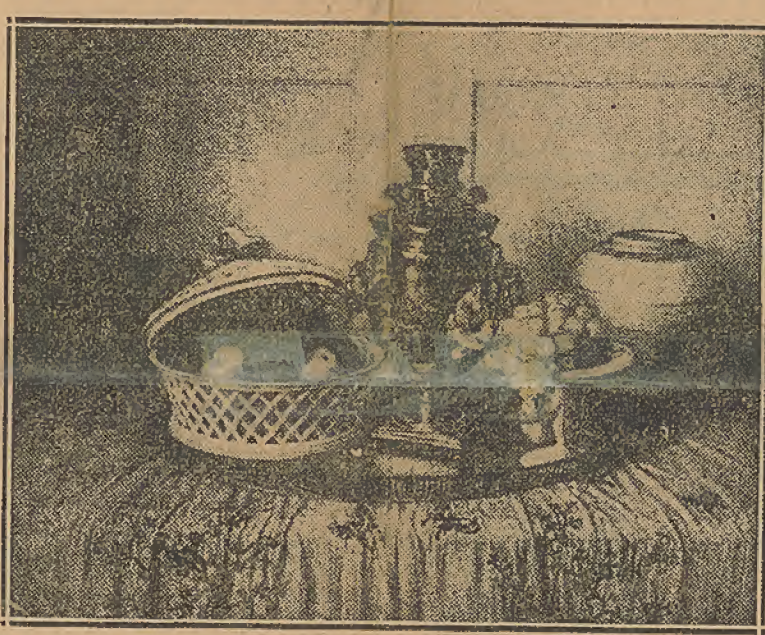
studio and kennels. For Mr. Rosseau has trained his pointers and setters to serve as models and brings them from the South each spring.

Mr. Rosseau dates his first art activities back to youthful days when, it being before the days of photography, he made woodcuts for the New Orleans Times-Picayune in exchange for theatre tickets.

Carleton Wiggins, dean of the Lyme colony and one of the country's best known cattle painters, has the distinction of being the only pupil that earlier famous American painter, George Inness, was ever persuaded to take, so we are told. Although having achieved a goodly quota of years he still paints daily in his studio, with its glorious view over the Connecticut River as it hurries toward the sound. And when he is not painting he may usually be found among his flowers.

Guy Wiggins, son of Carleton Wiggins, and a well known painter in his own right, also president of the Connecticut Academy, has established a summer art school in Hamburg, a suburb, if a village may have such an appendage, of Old Lyme. James Goodwin McManus, secretary of the academy, is associated with him, so

Here is the big yellow Georgian house with white pillars, the home of Miss Florence Griswold, where the Lyme Art Colony was founded just before the beginning of this century. Every summer many artists, who have not yet homes of their own in the village, come back to enjoy "Miss Florence's" hospitality. The small girl on the steps is Ann Crane, the little daughter of Bruce Crane, an active member of this group and a distinguished painter.



This superb still life, "Reflections in a Samovar," by Edward F. Rook, has been awarded the prize at the 28th annual exhibition of the Lyme Art Association. Mr. Rook is particularly interested in composition of which he is a master. Curiously enough, this still life represented many nationalities—Russia, China, Italy, Spain and Belgium, gathered on and about a tray of early America.



Here is one wall in the famous dining room at "Miss Florence's," showing some of the panels painted by the various artists who are, or have been, members of the Lyme colony. Childe Hassam painted the panels of the door and, as he said, added the "last swipes" to the middle panel in the upper row in which Henry R. Poore and Walter Griffin collaborated with him.



Mr. and Mrs. Eugene Higgins of the Lyme Art Colony establish themselves each summer in a rustic retreat which they call "Ballyhooley." Here they eat out of doors, under a great maple, at a table made by Mr. Higgins while his wife was cooking their first breakfast here. In the foreground is Jerry, beyond him Lady Gregory, and, in the distance, Lily, the white goose, considered an interloper by the original family.

characteristic. Besse Potter Vonnoh shows a small figure painting this year in addition to her delightful bronze "Spillies" and other small sculpture. Miss Lydia Longacre, the third of the trio of women members, shows an exquisite miniature of a little girl, Clifford Grayson adds a small nude study, and Lucien Abrams a sunny "Dejeuner en Provence."

Everett Warner is apparently attracted by the industrial life of a great city, judging by his "Monongahela River" and the bridges and buildings of Pittsburgh. Charles Vazin portrays the famous skyline of New York wrapped in the rosy mists of dawn, and Guy Wiggins the canyon of "Wall Street at Dusk." Thomas Watson, still, harkling back to the age of sail, portrays its romance and adventure by night and day, in wars and peace. Several canvases by the late William H. Howe, in his time a prominent cattle-painter and member of the colony from its earliest years, are included.

The entire west wing is devoted to sketches, a riot of color in which seashore, town and country of many lands meet and mingle in friendliness. In addition to the members, a number of guest exhibitors show pleasing canvases.

News of Other New England Art Colonies

The Art Centre, Concord, Mass., is holding its midsummer exhibition of paintings which is open free weekdays from 10 a. m. to 6 p. m.; Sundays from 2 to 6 p. m.

The North Shore Arts Association is holding its seventh annual exhibition of paintings, prints and sculpture in its galleries just off Eastern Avenue. Open weekdays from 10 a. m. to 6 p. m.; Sundays, 2 to 6 p. m.

The Gloucester Society of Artists is holding its second exhibition of the summer in its galleries on Eastern Avenue, Gloucester. Open weekdays from 10 a. m. to 6 p. m.; Sundays, 2 to 6 p. m.

The Rockport Art Association is holding its first exhibition of the season in Murray.

The fifth annual exhibition of the Society of Mystic Artists will be held in the Broadway School, Mystic, Conn., Aug. 1 to 22, inclusive.

The Art Centre of Ogunquit, Me., announces that its first exhibition will close July 31 and the second will open Aug. 2 to continue until Sept. 4.



William S. Robinson, who added further distinction to the Lyme art colony of which he is a member by winning the first Altman prize at the National Academy's spring show, likes to come out of his studio and cut hay in "Miss Florence's" field for recreation.

are the more vivid scenes of Will H. Taylor, Charles Ebert, Margaret Cooper, James Goodwin McManus and George B. Burr.

"Master's" "Lanching," by Percival Rosseau, America's most celebrated painter of dogs, is a delightful group of his setters at rest, yet watchfully alert to respond to their owner's slightest word. "Sedgefield" and a smaller sketch, "Bob and Bill," are also living paintings, appealing to all lovers of their kind. Edward Volkert's oxen, too, are living creatures, straining forward up the snowy slope in "Hard Wheeling."

Wilson Irvine has some unusual pictures as well as entertaining tales to tell of painting days in Spain last winter, where, in one place, the mayor, a journey to New York to replenish his supply of Belgian and Muscat grapes. "Gregory Smith might be called the poet of the colony, his "Nocturne" and "Autumn Waters" have a distinctive, delicate and elusive loveliness. He delights in painting in very close values and the results he achieves are pure poetry. We doubt if his equal as a painter of moonlight is often to be found. William S. Robinson, who shows his "Borderland," awarded the first Altman prize at the spring show of the National Academy, is another Lyme man whose paintings—he has others in this exhibition—evince a poetic feeling. So do Frank Vincent DuMont's enchanted April grass and willows, also do landscapes of Frank A. Bicknell, William Chadwick and Clark G. Voorhees. Carleton Wiggins' sheep in misty pastures—this year he shows them grazing above "The Connecticut From My Window," and Bruce Crane's frosty fields of wintry fables have all been touched by the same magic wand.

Somewhat akin, for these Lyme men are largely landscape painters, are George M. Brewster's "Summer in New England," with its fresh, rain-washed atmosphere, and Henry Bill Seiden's "In Vermont," with its fine sense of distance as though a view seen through a window. Rather different in feeling

Robert Vonnoh exhibits both figure paintings—"Day Dreams"—is an interesting study—and landscapes, his "Setting Moon and Morning Mists" is



WIGGINS' PASSING MOURNED BY COLONY

Picture of Late Artist and
Dean of Group Accorded
Place of Honor.

OLD LYME, July 29.—Ponce de Leon sought the fountain of perpetual youth in the sunny field of Florida but judging from the picture exhibitions at Old Lyme, the cold springs of Connecticut must have been some property that keeps one's youthful enthusiasm at a high point. The exhibition which opens at the gallery on the village street in Old Lyme Saturday, July 30, is sparkling with vitality. More than half of the exhibitors were represented in the first exhibition in 1902 but in this one their work shows no hint of any hide bound devotion. It is sane and ordered but thrillingly alive. No picture in the collection better illustrates this freshness of feeling than "Connecticut Pastures" by Carlton Wiggins, the dean of the colony, who died early this summer at the ripe age of 85. His going was a sad loss to the art colony and to the community. This really lovely landscape with sheep is hung in the place of honor in the center of the north wall of the north gallery. As is the case in all this artist's pictures it is painted with equal sympathy with the animals and with the landscape. The landscape is not merely incidents in the composition. The feeling is deep and restrained. Another outstanding canvas is "Cascade Melodies" by Frank Vincent Dumond, that poet in oils. This is a poem study of figures, foliage and water. It is notable for its simplicity of treatment and subtle imagination. A small picture but one that is sure to cause a lot of favorable comment is

"The Swimmer" by Will Elmer Foote. The flesh tones on the tanned and untanned parts of the beautiful body are done in a masterly manner and the linear qualities are just as good. There are not many other figures this year but several outstanding portraits, notably those of Chadwick, Olinsky and Gionfriddo. The latter is a comparative new comer to Old Lyme. He shows a portrait of the late Carlton Wiggins which is a clever likeness done in the modern manner. Chadwick's two portraits are sympathetic studies of the sitters, executed with distinction of style and are well drawn and modeled. One of them is of William O. Goodman, president of the Lyme Art association. In this the eyes are more than usually good. The other of Prof. Williamson Vreeland is by Ivan Olinsky who has helped to make the Old Lyme exhibitions of the last ten years better known because of his portraits. He offers several this year. "His Ruth" is one of his familiar young girl studies in which he can give free rein to his charming color sense. As is usual in the Lyme exhibitions, landscapes are in the majority. Among the canvases of this year there is a wealth of them, painted from motifs not only in Lyme but in various other corners of the world. The animal painters are well represented by Wiggins, Poore, Rosseau and Volkert. Poore, the veteran animal and landscape man has an interesting picture called "Trail Riders of Old Lyme." In a pleasing wooded landscape are a group of riders, all of them real people. The likenesses have been cleverly suggested but one of them in particular, that of Mrs. R. E. T. Riggs, is in fact 100 per cent successful. Needless to say the horses are beautifully done. Rosseau's dogs come strongly to the fore, faithful renditions from the Glendale kennels of his choice English setters depicted in rest and action. Now that William H. Howe and Carlton Wiggins are no longer living, the mantle of the Lyme cattle paint-

ers has fallen to Volkert. His things are vibrant with sunshine and his cattle are usually in motion. In "Late Autumn" he shows a group of cows. The color contrast in the foliage of the trees and the coats of the animals is full of interest, especially to an artist. His other picture of oxen hauling a sled along a village road, is perhaps a more characteristic example of his work with its strong sweeping lines and sense of motion. The pure landscapes are all interesting and it is difficult to pick out the most outstanding ones. During one round of the gallery some appeal more than others but it is probable that on the second viewing others would put themselves forward. There are none that are not worth seeing. Some that are sure to be liked are the two autumns by Bruce Crane. These have an exquisite tone quality and are suffused with the atmosphere of the October and November days "when autumn broods in golden haze." The other veterans of Lyme, Bicknell, McManus, Robertson, Guy Wiggins, Brustle, Cline and Elbert all show land scapes from local motifs that are meritorious in every way and true representations of the Connecticut landscapes in varied moods. Smith's characteristic moonlight will be welcomed by all who see this year's collection. Marian Hungerford, one of the younger painters who has come to the fore rapidly in the last few years has a most happy study, "Old Doorway," done with great delicacy of color. More unusual motifs are those of Harry L. Hoffman's "Water World," an undersea rendition of fish and sea plants with a charming feeling of design and color, and Foote's studies in the island of Jamaica. His "Jamaica Washwoman," the winner of the W. O. Goodman prize is surely outstanding. The design, the drawing of the head and harmonies in green are exceptional. Eugene Higgins' group of figures are in a class by themselves. They are strongly dramatic and interpretative of the heavy toil and hardships of those who labor and sweat. Besides that the composition in them is worthy of close study. Exquisitely done miniatures are by Lydia Longacre. One of them is a portrait of Bruce Crane, one of the older exhibitors of the Lyme group. There are good still lifes by Guy Wiggins, Geoffrey Norman and Lucien Abrams, Frank Bicknell and Ivan Olinsky. Louis Betts, a welcome addition, has a sparkling figure piece. Another exhibitor whose work is seen in Old Lyme for the first time this year is Burr Miller, a young sculptor. He has three small bronzes, all showing technical skill and feeling. Not strictly landscapes are Henry Bill Seiden's and Wilson Irvine's houses. Seiden, it is true, has set his house in a landscape that is almost as good as the house, but it is the weatherbeaten Breton peasant's cottage that dominates. Irvine's houses are old southern brick buildings, masterfully painted and especially noteworthy in the way the transparent shadow on the wall is handled. Thomas Watson Ball's stirring canvases of full rigged ships of a day that is gone but thought of with pride by all New Englanders, are done in his usual careful but spirited way. In another room in the gallery most of the paint artists are represented by small paintings. These are more casual studies of bits of New England and other places where the artists have worked.

THIS CLIPPING FROM New Era Deep River Conn. THIS CLIPPING FROM OLD LYME HAMBURG DAY AT LYME EXHIBITION

Receipts From Teas on Saturday
Is Given Annually to
Hamburg Library

Hamburg day at the annual exhibition of the Lyme Art Association will be observed Saturday, August 6. On the afternoon of that day the receipts from the teas will be given to the Hamburg library. A committee, consisting of wives of the artists, who live in Hamburg, will serve the teas. Mrs. Wilson Irvine will be chairman of the committee, assisted by Margaret Cooper, Helen S. Dumond, Gertrude Nason — artists themselves — Mrs. Guy Wiggins, Mrs. George Brustle, Mrs. Will S. Taylor, Mrs. Percival Rosseau, Mrs. Saxton Burr, Mrs. Ivan Olinsky and Mrs. Oscar Fehrer. Hamburg is the town directly north of Old Lyme and is the home of at least half of the artists in the Lyme colony. In fact the official name of Hamburg is Lyme, that being the title of the original township from which Old Lyme separated in 1855. Hamburg abounds in paintable motifs, the country being as varied as that of the lower town except for the absence of salt water. There are hills, woods, and what are fast becoming a rarity, real farms with cattle. The artists live in old houses which under their appreciative care still retain their original charm. These men take vital interest in the affairs of their town and have its interest at heart. Among the Hamburg painters showing this year are, Margaret Cooper, Eugene Higgins, James Goodwin McManus, Frank V. Dumond, Guy Wiggins, George Brustle, Percival Rosseau, Helen S. Dumond, Will S. Taylor, Eleanor Sears, Saxton Burr, Geoffrey Norman, Ivan Olinsky, Gertrude Nason, Paul Saling, Edward Volkert and Henrik Hilbom. Besides these, Joseph Gionfriddo, Louis Fusari, Ruth Sutton and Louis Betts have spent much time in that town. A reading of this list shows at once how important a part Hamburg plays in Lyme Art. Hamburg Day always brings the biggest attendance of the year to the gallery on the old village street of Old Lyme. All the artists make a special point to attend that day.

"INDIAN SUMMER": PAINTING by Percival Rosseau, in the Annual Exhibition of the Lyme Art Association at Old Lyme, Conn., Continuing Until September 11. (Photos, July, From Dorr News Service.)



"THE RACE HOME FROM CHINA": MARINE
by Thomas Watson Ball, in the Exhibition of the Lyme Art Association.



"PORTRAIT OF A YOUNG LADY": OIL
by Ivan G. Olinsky, in the Exhibition of the Lyme Art Association at Old Lyme, Conn.

"HAYING": PAINTING
by Edward Volkert, in the Annual Exhibition of the Lyme Art Association at Old Lyme, Conn.



"LYME ICE HARVEST," BY WINFIELD SCOTT CLINE,
in the Annual Exhibition of the Lyme Art Association.

THE NEW YORK TIMES, SUNDAY, AUGUST 14, 1932.



"River Front," by Charles Vezin, in the Summer Show at Lyme.

THE WEEK IN ART CIRCLES



AUTUMN DAYS BY PERCIVAL ROSSEAU

By Mary L. Alexander.

URING the various preoccupations of the holiday season art retreats into a short mid-season lull unless one starts out to hunt it. To find it one should go to the painting fields along the New England coast during the last of July and through August. During this time a number of important exhibitions are held at the different art centers along the coast from New York to Maine.

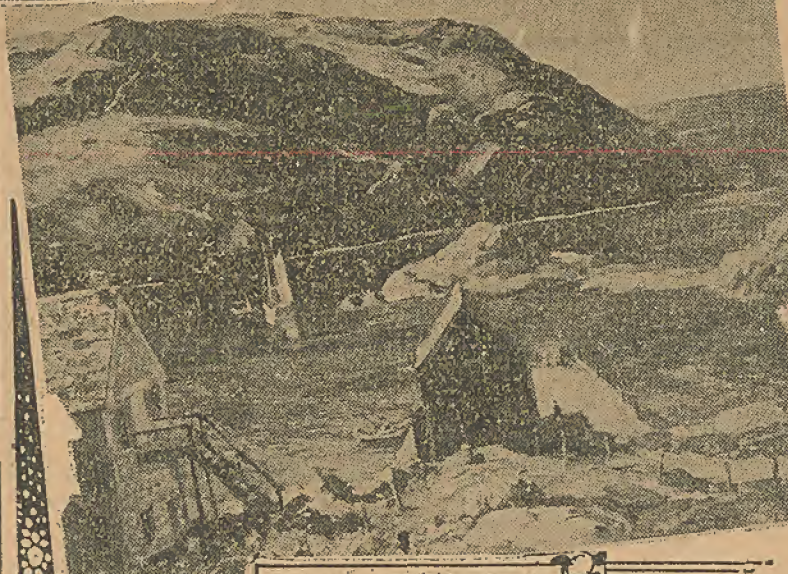
Just now Old Lyme, Conn., is a rendezvous for those who like to see pictures which have a tang of the soil with a dash of the sea. Old Lyme is a quiet and colorful little New England town and is making quite a stir with its largest exhibition of the year. This is their twenty-ninth annual display of paintings.

The incentive which sent the writer tripping to Old Lyme was Edward Volkert, who now lives there in his studio among the hills. He is known as the Cincinnati cattle painter. The rich rural quality of his work and others distinguishes the Old Lyme exhibition from most of the other shows along the coast; it is the one that has the richest New England atmosphere probably because the town has more or less preserved its individuality and unlike other centers is not overrun with art schools and art students whose work of necessity seems to be included in the shows of other places. There is, however, now a possible chance of Old Lyme changing its color, as we learn that Guy Wiggins has this year opened a summer school at his studio north of the town.

Among the 258 paintings and preliminary sketches, of which the latter is quite an interesting feature, Edward Volkert strikes the most powerful note of New England country life. "The Contest," pictured here, is by far his greatest contribution to painting; it is a boldly brushed in and firmly constructed canvas showing an incident of the Hamburg County Fair which Mr. Volkert observed. There is no gain-



THE CONTEST BY EDWARD VOLKERT



COAST OF MAINE BY HENRY BILL SELDEN

saying that it was an exhilarating experience of Mr. Volkert; it is a tour de force, striking enough and commending itself for its truth as well as the consistency of the artist's vision and handling. The surge and rush of the great heaving oxen against the background of the crowds and the little village is magnificent. The oxen pull a sled load of granite blocks topped by six gestulating, hearty men of the soil. The man sitting in front with his hand on his knee is one of brawn and weight—the strongest man of the village, says Mr. Volkert a little tremulously, and I don't think he will like my putting him into the picture. The action of the teamster is powerful and superbly sweeping. "The Contest" is a true document of personal interest in a theme and is as expressive of the man as of the painter. I think Mr. Volkert is doing for the fast passing ox and the native New England farmer what Henry Sharp is doing and has done for the Western Indian. In another

vein Eugene Higgins, who shows the other top-notch painting called "The Shades of the Circus," is doing constructive work for Old Lyme. Mr. Higgins digs deep in the soil, he gets back of the scenes, he finds a primitive, plodding human wrenching a living from a barren and rocky ribbed land. Mr. Volkert sees the happiest side of rural life; Mr. Higgins looks into a dark mirror. In "The Shades of the Circus" he finds a rugged theme in the back tents and with a rugged stroke he fixes the rough toiler who is a veritable Hercules and makes you feel he is one of the factors of circus life and to him much more interesting than the clowns and the trapeze performers.

I encountered, for the first time, in the Lyme display Percival Rosseau's paintings of dogs. They are dog portraits and I like them because they suggest the hunting activities of that part of the country. Mr. Rosseau's dogs are carefully observed as to points and individual character;

I am told that he says they are regular fellows.

The work of quite a number of veteran painters is found in this show. This is a thing particularly noteworthy. Among them are William Irving and Bruce Crane, who enters three landscapes, two of which are delicate variations of the same theme but in different moods; they are painted in his usual vein. Guy Wiggins is one of the strongest painters who are showing. He has two rather handsome landscapes, broadly painted, which we reproduce herewith. George Bristol is another veteran painter who sticks to his original style; his palette runs to a sombre key of grey, blues and green which in his landscapes, despite a certain formula, have pictorial beauty.

Ivan Ollinsky's painting entitled "A Young Woman" took the Goodwin prize this year, which is the only annual award of the association, and while it is a fine piece of painting, dignified and beautiful in color, it is not as fine a creative effort as Volkert's Contest. None of the men, however, show any tendency toward contemporary painting; they all belong to the more conservative school

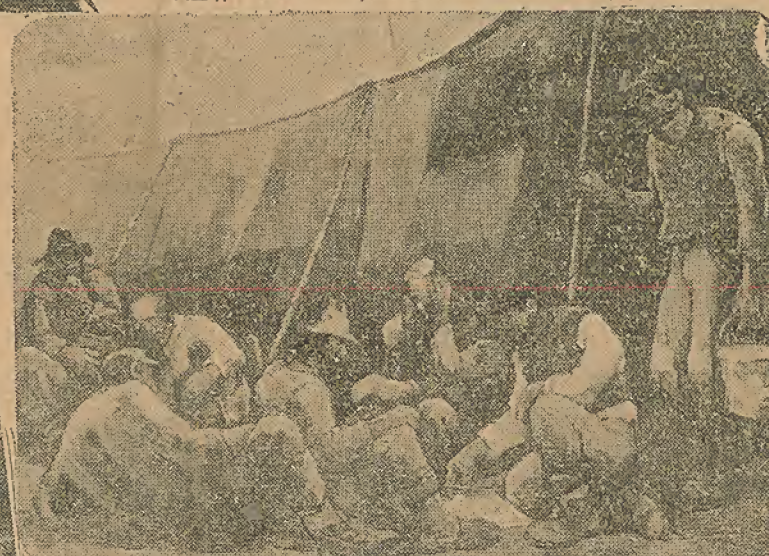
except Everett Warner, whose bold compositions seem to have contact with contemporary painting.

The work of Henry Bill Selden instantly attracts attention with its breadth of brush and color. Mr. Selden, like many of the artists, has gone to different localities for his themes. We see in his one marine, called "The Coast of Maine," his most important entry. William Robinson, also a veteran painter, contributes one landscape called "The Vista," which presents the poetic aspect of the Old Lyme country—a country which the productive energy of most of the painters turn to good account and none more thoroughly and enthusiastically than Mr. Volkert. One thing is certain: Mr. Volkert has given us true pictures of Old Lyme, its activities and atmosphere, which, in behalf of the community, is a most important part of the exhibition of their Art Association.

In viewing the speed of the world today Old Lyme offers a haven that is free from rush and noise; it is practically a quiet, peaceful old New England town, which has cradled a score or more of excellent painters who have done justice to her beauty and, incidentally, to New England.



NEW HAVEN GREEN BY GUY WIGGINS



SHADES OF THE CIRCUS BY EUGENE HIGGINS

CONNECTICUT ART AND ITS REPUTE

One cannot fail to appreciate the consistent endeavor of the Lyme Art Association to maintain the unique importance and good reputation of that center of Connecticut painting.

Here is a small hamlet tucked amid sylvan and pastoral surroundings, no better adapted to artistic endeavor than numerous other hamlets, towns or cities in the state.

Yet every year it is a mecca for the artists' eyes, and men and women of palette and canvas visit the shrine maintained by the association at its gallery there.

This year landscape and marine sketches predominate in the exhibition by the association's members. Although sketches for the most part, it is said they are so well executed that they seem but to be miniature paintings.

The most interesting point about Lyme is why it became an art center. All Connecticut is glad it became one.

The pioneers of the association,

who happened to love painting and were willing to combine their efforts to cultivate the art in Lyme, no doubt were scoffed at by more practical fellow-citizens at the time.

To the pioneers and their successors goes the credit. Today Lyme is known wherever pictures are admired and stands in higher repute as a place that has contributed something worthy to human endeavor than many a community many times its size.

THE ENQUIRER, CINCINNATI,

Week in Art Circles

THIS CLIPPING FROM
BOSTON, MASS.
ADVERTISER

Ready For the Gunner's Order to "Flush Those Birds"



ESPECIALLY attractive to those who love bird dogs is "Over hills," by Percival Rosseau, exhibited at the Lyme Art Association, Lyme, Connecticut.

Painting photographed by F. L. Lavastano.



"PASTURES BY THE SEA" BY EDWARD C. VOLKERT

now contains a superb collection of books on art.

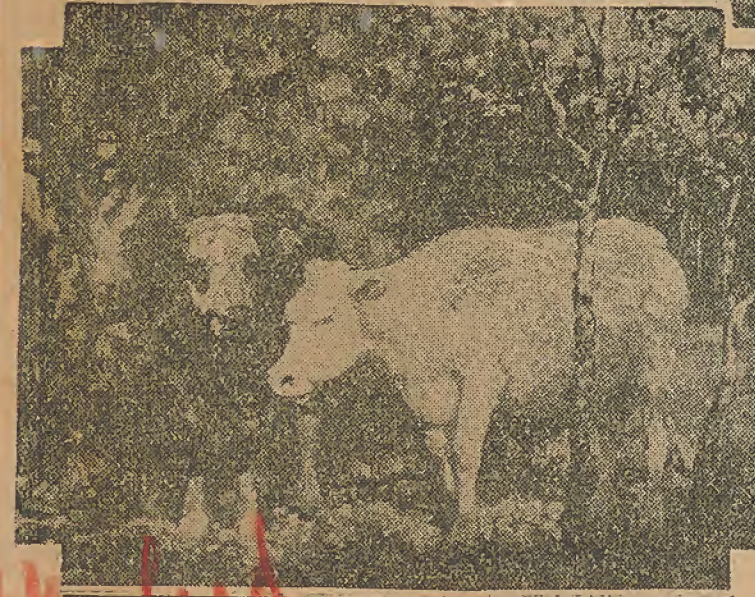
The history of Old Lyme as a painting field goes back to the early part of this century when certain landscape painters were seeking new scenes for their canvases. They discovered the attractions of Old Lyme. Foremost among these artists was the late Henry W. Ranger, who settled there and gathered an enthusiastic group of fellow artists about him. They found a most desirable home in Miss Florence Griswold's fine old Colonial house, which is set well back from the broad village street and is surrounded by tall trees and lush shrubbery. At the rear of the house is the huge old-fashioned garden, which slopes down through an intervening apple orchard to the green banks of Lieutenant River.

Miss Florence, as the artists speak of her, might almost be called the patron saint of Old Lyme, for it is said she not only sheltered this little colony under her hospitable roof and fed them at a long table on her lattice-covered back porch, but inspired and encouraged them in every way, even permitting them, it is said, to expend their surplus energy in painting their land and sea scenes, figures and cattle upon the panels of the doors of her big, high-studded rooms and also on the walls of her mahogany-finished dining room which the artists divided into panels which they apportioned among the members. Since then this first colony has made history in art. The visitor today may see on these walls the work of Childre Hassam, Henry W. Ranger, Bruce Crane, William H.

Howe, Willard Metcalf, William S. Robinson, Carelton Wiggins, Henry R. Poore and Everett Warner and possibly others who belonged to the early days of the Lyme colony.

Old Lyme held its first exhibition in their public library in 1902. Eight years ago the Lyme Art Association built its own gallery on land adjoining Miss Griswold's home. Now many of the artists own their own studio homes. Among these is Edward C. Volkert, our own nationally celebrated cattle painter. But we are told that a few of the artists still live with Miss Griswold and the old picturesque studios that dot the garden are still in service.

The personnel of the present Lyme Association I am not as familiar with as I was two or three years ago, for it has grown considerably. Then Percival Rosseau, the dog painter, was a member and Carelton Wiggins, who was once a pupil of George Innis, is one of the oldest members of the colony. Robert Vonnort and his wife, Bessie Potter Vonnort, have been members for a good many years. Ivan Ollinsky and Gregory Smith are important members of the association. I understand that now Eugene Higgins is a distinguished member of the colony and he is an extremely interesting artist. But my personal interest centers around Edward Volkert. This year I attended the opening of the annual exhibition and went to see Mr. Volkert in his own studio, situated in the rural scenery which he has made so delightful to us in his paintings. I expect to visit other prominent painting fields in New England and to tell you about them in this column.



"THE WOOD PASTURE" BY EDWARD VOLKERT

By Mary L. Alexander.

NEW ENGLAND, with its great and thriving artist colonies, is attracting the summer tripper to all sorts of quaint painting fields. To the average tourist the best known of these is Old Lyme, Conn., which only a few years ago celebrated its silver anniversary. Visitors by the thousands come to Old Lyme from all parts of the country to see the annual exhibition of her painters' colony, which opens usually about the first of August, with great ceremony. All day long the festivities last

Wednesday and Saturday afternoons, after it opens, are especially gay. Lyme's broad village streets are usually lined with automobiles, which bear foreign license numbers, during the entire period of the exhibition. On certain days the lawns about the gallery are dotted with attractive tea tables and rush-bottomed chairs; on the tea tables are lovely china and bowls of flowers. At such times the wives of the artists and other ladies of Old Lyme act as hostesses; tea, punch and sandwiches are served, the proceeds being given to the Lyme Public Library, which, for 24 years housed the exhibition. The library

THIS CLIPPING FROM
URBANA, O.
DAILY CITIZEN

19

Former Holyoke Artist Exhibits Portrait At Lyme

The Goodman prize for the best painting at the annual Lyme Art Association exhibit at Lyme, Conn., has been awarded to Will Howe Foote for his highly decorative canvas, "Jamaica Washwoman." The Goodman prize for the best group of sketches was won by Edward Volkert.

William Chadwick, formerly of this city and for many years a member of that famous art colony at Lyme, showed a portrait of William C. Goodman, donor of the prizes. His work was praised for its distinctiveness. Mr. Chadwick is now a resident of Princeton, N. J. Following is a review of the exhibition at Lyme.

After the prize winners, one's attention is first captured by Eugene Higgins' "Thirst," "Cascade Melodies," by Frank Vincent Du Mond, "Ladies of Old Lyme," by Louis Betts, "Trail Riders of Old Lyme," by Henry Rankin Poore, "The Well," by Gregory Smith; several canvases by George H. Brustle and the work of Bruce Crane and Will S. Robinson. In "The Trail Riders of Old Lyme," Henry Rankin Poore achieves the difficult task of combining human and equine portraiture with a charming landscape, the combination resulting in a work of art. It is Mr. Poore, by the way, who has published a symposium of European art experts, testifying to the vitality, vigor, variety and wholesomeness of American art. Our rich art patrons who ignore America and boast Mexico, Paris and Berlin might take notice. Winfield Scott Cline shows much versatility put to good use. There is no trace of the "recipe painter" and one feels in all his work the joy of the worker. When he paints Connecticut he gives us the magic of this intimate, soul-resting land, and when he fits to Florida he interests us in that rather unpaintable country. Louis Betts, N. A., is a newcomer in Lyme. His brilliant canvas, "Ladies of Old Lyme," is not so much a portrayal of ladies as a dazzling rendering of intense sunlight and color.

"The Well," by Gregory Smith, is one of the outstanding pictures of the show. It was ineligible for the Goodman prize because the artist had been so honored in a previous exhibition else Mr. Foote's picture would have found a dangerous competitor.

Of all the painters of this part of Connecticut, no one has more positively captured its character than George M. Brustle, no one makes you feel so definitely the granite framework beneath this rugged yet smiling land, the great boulders and promontories, and the accessories of stone fences and gables. Of the men of national reputation it is gratifying to note that some of these are not content to rest on their well earned laurels. Bruce Crane and Will S. Robinson are seen at their best, and they have nothing to fear from the rivalry of "young blood."

A man showing steady growth is Henry Bill Selden whose work adds much to the high standard of the exhibition. A newcomer at Lyme is Harry DeMain, who made such a fine showing at last month's exhibition of watercolors, etchings, etc. His picture, "A Pleasant Valley Farm," quite lives up to the standard he set for himself in the previous exhibition.

The portrait of Bruce Crane by Lydia Longacre, though nationally a miniature, is essentially "big," technically beautiful, and perfect in "character." Mr. Lucien Abrams is one of the few members of the association with revolutionary tendencies. But no one can doubt his honesty nor deny the charm of his color and design.

As usual the room reserved for the intimate paintings usually referred to as "Sketches," is particularly attractive. These little pictures express "the fun" the artist got out of the play (or play) and none of the blood and sweat of the more important work.

William Chadwick seems to be equally at home in portraiture or landscape work. His portrait of William O. Goodman, the president of the association, and the generous donor of the Goodman prizes, is excellent.

Wilson Irvine always in the front rank of Lyme exhibitors is ever striving for new technical means of expression, and they are always interesting. In looking at Harry L. Hoffman's work one does not have to be told that he is a "prince of good fellows."

In looking at Percival Rosseau's dogs, one wonders whether one is looking at so static an object as a painting. The nostrils of these canine aristocrats seem to quiver with the excitement of the scent. Surely pictures to delight both the artist and the lover of dogs.

One very rarely sees pictures containing palms that are interesting. Mrs. Helen Saylor DuMond's picture, "In Silent Places," is an exception.

Ivan G. Olinsky, several times a prize winner in the exhibition of the Lyme show, was ineligible. His portraits of charming young women are familiar to all who have seen previous Lyme exhibitions.

Paintings of ship now have a great vogue. There are many painters of this popular subject who paint beautiful ships and beautiful water and beautiful sky, but whose ships do not seem to move. Thomas Watson Ball's ships are all moving.

Margaret Cooper's work has lost nothing in its decorative charm and freshness of color and she found new material in a visit to Arizona.

Emerson speaks of "the poetry of common things." Outstanding disciples of this faith are Eugene Higgins and Edward Volkert, ever different in their means of expression. Frank Vincent DuMond gives us the poetry of fancy and the world of dreams. Artistic truth is consistent with either attitude.

THIS CLIPPING FROM
TIMES

Guilford, Conn.
9/20/34

Autumn Show Will Close On Sunday

Only Three Days Remain To View Old Lyme Art Gallery Exhibit

Only three days remain to view the second annual autumn show at the Old Lyme Art gallery.

This year in the founda of the gallery appear the portraits of the thirty artists who paint the pictures or who model the sculpture that callers come to view.

The show as a whole comprises the greatest contrast in subject and treatment yet witnessed in this historic gallery. Each artist-member has brought in what he pleased, accounting perhaps, for the notable variety of motif and manner.

The exhibition runs the pictorial gamut. Sleet storm canvases are but a few feet from the performing elephants; mermaids disport in the briny deep at no great distance from those of another species who eschew the water. There are mountain ranges and valleys transported from Hawaii and others set down from out the painted desert. There are many homely subjects, a Model T Ford, for example, deposited in a novel setting.

And there is Will S. Taylor's "R. F. D. 33." The aristocratic note is found in Will Howe Foote's "Boy" portrait, or that of Commodore Thoreau by William Chadwick. Landscapes of beauty are those of Henry Rankin Poore, George M. Brustle, Gregory Smith, William A. Robinson, Margaret Cooper, James Goodman McManus, Everett Warner, Frank A. Bicknell, Charles Ebert, Eugene C. Fitch, Louis Paul Dessar.

The more ultra modern note is struck by Guy Higgins' "Nude in August," and Eugene C. Fitch with "Landscape."

The contributors to the show are George M. Brustle, Frank A. Bicknell, Thomas Watson Ball, Bruce Crane, Margaret Cooper, William Chadwick, Winfield Scott Cline, Louis Paul Dessar, Frank F. DuMond, Charles Ebert, Eugene C. Fitch, Will Howe Foote, Harry L. Hoffman, Platt Hubbard, Wilson Irvine, Lydia Longacre, James Goodman McManus, Burr Miller, Henry Rankin Poore, William S. Robinson, Percival Rosseau, Gregory Smith, Eleanor Lathrop Sears, Henry Bill Selden, Will S. Taylor, Everett Warner, Charles Vezin, Edward Volkert and Guy Higgins.

Hubbard, Wilson Irvine, Lydia Longacre, James Goodman McManus, Burr Miller, Henry Rankin Poore, William S. Robinson, Percival Rosseau, Gregory Smith, Eleanor Lathrop Sears, Henry Bill Selden, Will S. Taylor, Everett Warner, Charles Vezin, Edward Volkert and Guy Higgins.

Hubbard, Wilson Irvine, Lydia Longacre, James Goodman McManus, Burr Miller, Henry Rankin Poore, William S. Robinson, Percival Rosseau, Gregory Smith, Eleanor Lathrop Sears, Henry Bill Selden, Will S. Taylor, Everett Warner, Charles Vezin, Edward Volkert and Guy Higgins.

Hubbard, Wilson Irvine, Lydia Longacre, James Goodman McManus, Burr Miller, Henry Rankin Poore, William S. Robinson, Percival Rosseau, Gregory Smith, Eleanor Lathrop Sears, Henry Bill Selden, Will S. Taylor, Everett Warner, Charles Vezin, Edward Volkert and Guy Higgins.

THIS CLIPPING FROM
TOLEDO, OHIO
TIMES

JUL 29 1934

Henry Ranger Founded Famous Painting Ground

Old Lyme, Conn., July 28—If you are among Toledans who this summer plan to head motor cars eastward and were to one day find yourself on that fine stretch of Boston Post Road which skirts Old Lyme, Conn., it is quite possible that your attention would be drawn to a long, vine-clad building bearing the legend "Lyme Art Association." And if you recall the canvas, "Landscape," by Henry Ranger which hangs in the Toledo Museum of Art, the gift of Elsie Mershon, you will know you are in the heart of that famous painting ground where Ranger founded one of America's oldest and best-known art groups.

A few steps from the gallery,

screened by huge elm trees, stands an imposing Georgian house that is indissolubly connected with the nation's art. The fine old mansion is the home of Miss Florence Griswold, the colony's "living nation saint." "Miss Florence" for so she was called from the beginning and so is she known now, still resides there.

Artists Formed Group

To this hospitable home came Henry W. Ranger. Tradition has it that he was in doubt as to where to turn for subject matter. Out of New York he wrote his friend Miss Griswold expressing his quandary. She immediately suggested that he come to her beloved Old Lyme. The 36 members and of many guest exhibitors who spend at least a part of each year in Old Lyme or its environs. It will continue until Aug. 26.

First shown in the Old Lyme library, the exhibitions of earlier days were comparatively small and traditionally conservative. Mostly they were confined to landscapes. The present assembly numbers 243 works marked for diversity of subject and variety of treatment. While still keeping their feet planted firmly on the ground, the association jurors show liberal tendencies. The result is a current collection that is essentially modern but without fads or crudities. That was more than 30 years ago.

It was not long until other artists joined Ranger — Willard Metcalf, Child Hassam, Henry Rankin Poore, William S. Robinson, and Bruce Crane, to name a few of them. The last three, all members of the Lyme Art association which was subsequently organized, still maintains summer studios in Miss Griswold's orchard. Cranes, as museum visitors are apt to remember, is also represented in the Toledo collection. So, too, is another member of the Lyme association's members, Everett Warner, with a canvas "Along the Water Front, New York," and a half dozen etchings. All three men have canvases in Old Lyme's current show.

THIS CLIPPING FROM
HARRISBURG, PA.
NEWS

AUG 18 1934

"October," done by Percival Rosseau, is one of the 243 items in the Lyme Art Association's 33rd annual exhibition of oils and sculpture at Old Lyme, Conn.



NUDE STUDY SEEN THROUGH PRISM BY ARTIST



Indolence, by Wilson Irvine awarded the Mr. and Mrs. William O. Goodman prize for the best picture in the Lyme Art association exhibition current at Old Lyme, Connecticut, until August 26. The canvas is notable for its "prismatic edgings," a new development in painting covered by the artist viewing his subject through a glass prism.

GLOUCESTER MARINES RECEIVE GOODMAN AWARD



Gloucester fishing boats and harbor by William S. Robinson awarded Mr. and Mrs. William O. Goodman sketch group prize in Lyme Art Association's annual exhibition, Old Lyme, Conn., open until August 26.

Best Picture
In Lyme Art
Exhibition

Ivan G. Olinsky, national academician and a member of the Lyme group since 1917, has been awarded the anonymously given prize of \$100 for the best picture in the Lyme Art association's autumn oil exhibition just opened at Old Lyme. The award was voted by the association's artist members.

The prize winning canvas, after Luchenco, discovers two young women seated facing one another at a table on which is a tray, the artist has placed a basket of fruit. A wide and open door in the background reveals a garden, beyond which is a garden, quiescent under the overhead sun of a warm summer day, across the distant, the green of the grass, the blue of the sky, the ground for the two heads. The nearer girl wears a blouse of red; her companion one of blue and gray. Sleeves of elbow length have been painted by the artist to paint arms and hands with the same delicate deftness. Figures, dress, and especially the hair, are handled with a fine imagination. Throughout is a beautiful gradation of colors, more especially the grays. The canvas has exceptional carrying qualities.

Ivan Olinisky is no stranger to award. Among 11 such honors have been the Carnegie, Gregg and Rungis prizes at the National Academy, a gold medal for his painting "The Artist" at the Allied Artists' exhibition in New York City in 1935, and the Isidor prize at the Salmagundi Club's annual show last winter. Works by him are in the permanent collections of many of the city's museums. Recently, Mr. Olinisky divides his time between New York and his summer home on Grassy Hill, Lynx. He recently was elected vice president of the Art Association. The award picture and the numbers may be seen by the public at the Old Lyme gallery daily through Sept. 26.

Auto Knocks Down Mother And Daughter

Mrs. Cora D. Long of Quaker Hill, Waterford, and her three-year-old daughter, Alice, were struck in lower Main street last night at 7 o'clock by an automobile operated by Leonard Helmutter of Washington, D. C. The mother was struck by the front of the car and received an abrasion on one of the knees. The child was knocked down but was not injured.

Helmutter reported to the police that he was backing into the curb at the time and he could not see the car and her daughter as they stepped out into the street behind his car. The motorist was not arrested.

Kuhne Re-elected
Chef de Gare of
Forty and Eight

John H. Kuhne of this city, master of the lighthouse steamer Hawthorn and a member of Groton post, No. 114, American Legion, was reelected chef de gare of the New London county volture of the Forty and Eight at a dinner meeting Thursday night at the Jewett City hall. Other officers were elected as follows:

Chef de train—Charles E. Bushnell of Norwich post, No. 4.
 Correspondent—John J. Conroy of Jewett City post, No. 15.
 Commissary—Lieutenant—Maurice Pack of Lyme post, No. 41.
 Conductor—committees—Traveller—Otto Anderson of Jewett City post, No. 21.
 Guards de prisonniers—Paul McGardes of Norwich post, No. 4; W. W. Clinton of Groton post, No. 114, and John Kane of New London post, No. 9.
 Lampiste—E. Pepin of Norwich post, No. 4.
 Munition—J. Morrison of Noank post, No. 1.
 Guards de la porte—W. W. Clinton of Groton post.
 Grand cheminist—John H. Kuhne, Alternate—Charles E. Bushnell, Delegate to 1938 convention—No culture.
 Alternate—Edward Kelly of Tatavilla post, No. 104.
 Chemist of local—
 Robert Davidson.



After Luncheon by Ivan C. Olinsky, awarded the anonymously given prize of \$100 for the best picture in the Lyme Art association's fifth annual autumn exhibition, current through Sept. 26 at Old Lyme.

Sunday Church Activities

Rev. O. W. Bell,
Ex-Blacksmith,
Will Preach

What labor thinks of the church and the Bible teaches concerning work will be discussed under the theme Ey the Sweat of Thy Face, by the Rev. Oliver W. Bell at the Methodist church tomorrow morning. Dr. Bell worked as a blacksmith in the Los Angeles shipbuilding plant following the war and was a member of the Sun Rise local International Brotherhood of Blacksmiths, Drop Forgers and Flakers.

The solo girls' choir will sing the offertory anthem, Like a Star (Hart (Novello), and Misses Adelaide and Jessie Hall will sing the prayer anthem, I Need Thee Every Hour. Miss Beatrice Epstein will perform the organ numbers, Elegy in A Flat (Schubert) and Postlude Imperiale (Rinck).

George White of Groton, radio gospel singer, will be the soloist at the evening services and present a program of old favorite hymns and songs. His program includes, My Task (Ashford), Jesus Came Into My Heart (Gabriel), Walk with the King (Ackley), The Way of the Cross Leads Home (Gabriel), The Haven of Rest (Ackley) and Good Night and Good Morning (Schubert).

He will be accompanied at the organ by H. T. Pierce.

Miss Roberta Bitgood, organist and director of music at the Westminster Presbyterian church, Bloomfield, N. J., will play a group of old favorite numbers. Miss Bitgood was for a number of years the organist at the local Methodist church and is the daughter of Mr. and Mrs. Robert A. T. Bitgood, 240 Hempstead street. The pastor of the church will continue the theme of the Labor day Sunday by speaking from the subject, The Laborers' Church.

Ordination at
Swedish Church

Eric L. Danielson, pastor of the Swedish Congregational church in Linden street, will be ordained into the ministry at an ordination service at 3 o'clock tomorrow afternoon at the church.

The Swedish Evangelical Mission Covenant of America, having charge of the ordination, has delegated the Rev. Axel Bergstedt of Brookton, Mass., eastern member of the ministerial board of the covenant, and the Rev. Carl E. Olson of East Orange, N. J., president of the Eastern Association, to act in service of ordination.

CIO Issue Due To Come Before CFL Convention

NEW HAVEN, Sept. 4 (AP)—Confidence that the Connecticut Federation of Labor would sustain its executive board's decision to suspend unions affiliated with the Committee for Industrial Organization was expressed last night by Thomas J. Shea, federation president.

Shea, who came here for a meeting of the executive boards said that on the basis of reports from throughout the state he was convinced delegates to the federation convention would accept the decision by a "tremendous majority."

The board held an all-day conference as a preliminary to the four-day convention which gets under way here Tuesday morning.

How big a part the current dispute between the American Federation of Labor and the CIO would play in the convention proceedings, labor leaders said, was conjectural. A report was current that CIO unions would make no attempt to have delegates seated at the convention. It instead might hold a convention of their own in the near future.

The report of the credential committee is expected to bring the AFL-CIO controversy to the convention floor. That committee, labor leaders said, will recommend in all probability the seating of only federation members. The delegates will then have an opportunity either backing the executive board in its decisions to suspend unions or voting to seat delegates from CIO unions.

Carloadings Inc.
WASHINGTON, S.
Association of A
reported yeste
revenue freig
the week
This we
of 0.8
pre
2-

Big Enrollment At Bulkeley Teachers A

Bulkeley anticipates that enrollment of 1937-38 will be below last year's registration of 635 students. The post faculty members will give names of two new teachers who have been chosen to meet instructional needs at Follingdale. Bulkeley said that the school registers about 600 students in the past few years. The present time only one new student has been added to the school although in the past four years the number attending Bulkeley had increased by 200.

The announcement of J. J. Bulkeley, principal of the Follingdale school, was made in 1932, as assistant superintendent of the state department of education to the alumni association. He is a graduate of the University of Wisconsin and has been teaching in the land for the last 15 years. He is a member of the National Education Association and the American Educational Association.

Under the plan, the school will be a day school for the first three years of the high school course. The fourth year will be a residential year. The school will be a day school for the first three years of the high school course. The fourth year will be a residential year. The school will be a day school for the first three years of the high school course. The fourth year will be a residential year.

Underr
Mr. T
teach
pre
re

Editors Get Together For "Some Fun"

Welcomed By Artists At Old Lyme Art Gallery—All Day Sail On Long Island Sound—Annual Banquet At Norwich Inn

The Summer get-together of the editors and their guests started this year with a Cocktail Party at the Old Lyme Art Gallery on the afternoon of August 27th. Gregory Smith, an Old Lyme artist, well-known nationally, president of the Old Lyme Art Gallery Association and general factotum in the arrangement of all events—as he said "janitor, too"—arranged the party and it was very greatly enjoyed by hosts and guests. As a matter of fact it was a pleasure for the editors and their guests to meet the artists of Old Lyme whose paintings were on display in this, the third and last, Showing of 1948. We will not attempt to go into personalities as a list of the artists present, not to mention some of the editors, might look like "Who's Who In The State" and certainly from the Old Lyme curator's viewpoint "Who's Who In The Nation". The center table in the Gallery, whose notions were prepared under the able direction of a young man by the name of Peck, vied in attention with the excellent display of paintings ranging in value from a minimum to one thousand dollars. It was a warm day but in spite of it news-

paperdom was well represented and did greatly appreciate the hospitality offered. Following the Showing, the editors walked a few steps to the lawn of the Bee and Thistle Inn where there was provided a splendid and typical New England supper of baked beans and what have you. All were able to cool off a bit while enjoying the copious offerings of iced-tea, etc. Following the dinner members and editors of the Association held a brief meeting at which business matters were quickly dispensed with and the following newspapers and individuals elected to membership in the Association: Ansonia Evening Sentinel—L. L. Desaulniers, Pub.; Bridgeport Life—Robert E. Sperry, Ed.; Bridgeport Post—Andrew H. Lyon, Mgr. Ed.; Ray Flicker, Gen. Mgr.; George C. Waldo, Ed-in-Chief, and James L. McGovern, Assoc. Ed.; Connecticut Development Commission, Hartford—Frederick Grimley and Gladwin K. Lusk; Danbury News-Times—Frank S. Rollins, Pub. and Frank S. Stevens, Asst. Gen. Mgr.; Greenwich Times—Ted Yundain, Ed. and Bernard Yundain, Mgr. Ed.; Hartford Courant, John R. Reite-



(Above) Mrs. Guy Wiggins graciously consents to being photographed with a portrait of herself done by W. Langdon Kihn who is looking on, while Guy Wiggins himself stands off to the left. (Below) Winfield Scott Clime points to his "In Harpers Ferry" hung in the South Gallery with Mrs. Clime of his left and Mrs. Charles Emde, wife of Charles Emde of the Greater Weeklies, Inc., New York City.



(Above) Guy Wiggins, one of our most famous artists, points to his "Street In Essex" as (l. to r.) Mr. Morse, Thomas Nason, W. Langdon Kihn, Publisher Edward Stevens and Gregory Smith, president of the Lyme Art Gallery Association, look on.

(Below) Some of those at the Opening. (l. to r.) Gregory Smith, "chief" host; Eugene Higgins, one of Lyme's best known artists; Mrs. H. F. Morse; Mrs. Francis Murphy; Francis Murphy, publisher of the Hartford Times; William Downey, publisher of the Farmington Valley Herald; and Mrs. Downey.

The Hartford Times

Connecticut Landscapes Feature Annual Art Exhibit at Old Lyme

Small Canvass Gallery Is Most Interesting

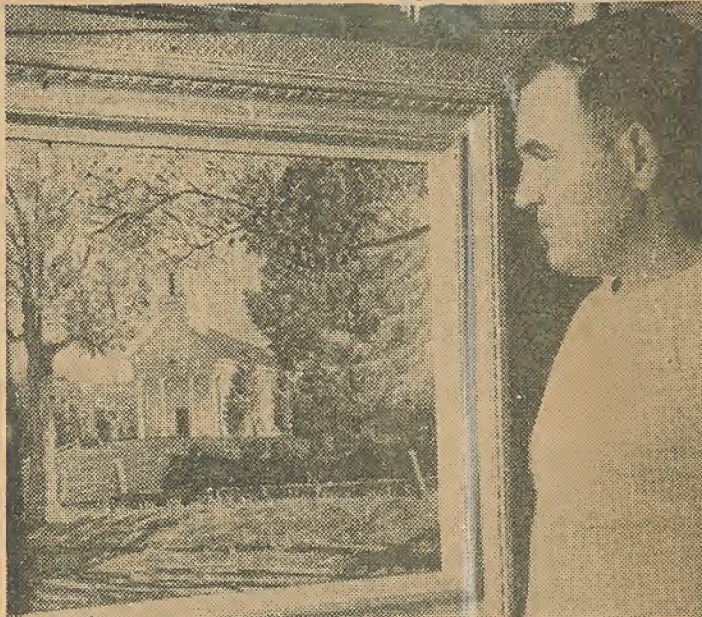
The Lyme Art Association has assembled a striking array of canvases for its 49th oil painting exhibit opening today at Old Lyme. Three full galleries of oils and a fourth of miscellaneous prints and watercolors will be on view until Aug. 20.

The show is made up almost exclusively of landscapes: rural Connecticut scenes, boatyards, seashores, and several that show the artists' peregrinations in Mexico, the American Northwest, the Caribbean and elsewhere.

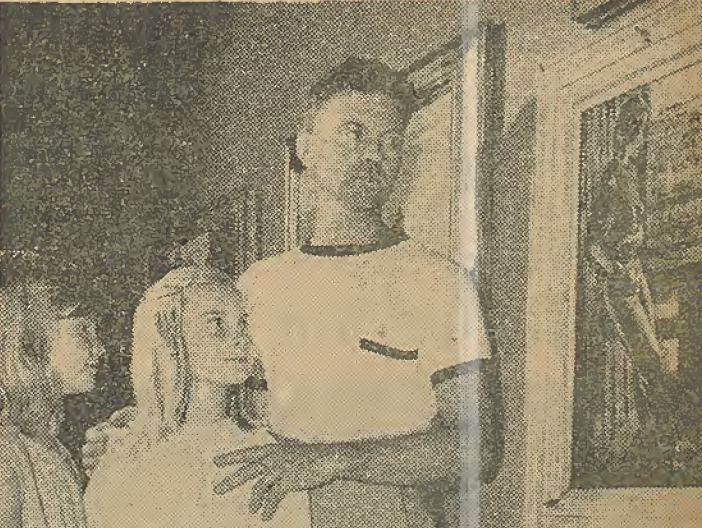
THE MOST interesting gallery is the one whose walls are covered with dozens of smaller canvases, most about 10 inches by 15 inches, by James Goodwin McManus, Edgar O. Snider, Bertram G. Bruestle, Everett Warner and others. Maybe it's the natural appeal of the miniature, or the tidy, self-contained composition of the little paintings, or the way the artists have tried to pack as much color and life as they could onto the reduced canvas area they assigned themselves.

Whatever it is, the Center Gallery has a sprightly charm of its own. Each painting gives the effect of looking through the small attic window of a country inn. And the inn moves all over Connecticut, a big advantage over the ordinary hostelry.

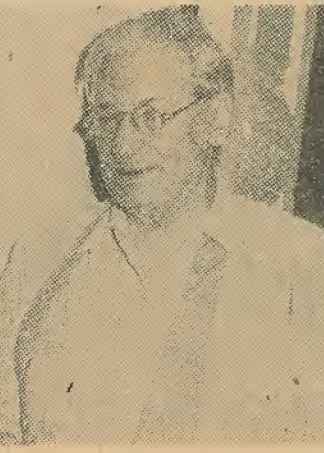
There is a noticeable difference in the artists' treatment of the smaller work. Mr. Bruestle, for example, shows almost the same meticulousness and restraint as in his watercolors, while he uses a more free and easy style on his larger oil landscapes. And Mr. McManus in his several smaller canvases gets away from the formal look of his large painting of a summer hillside in the South Gallery. An expert's eye and an expert's vivid coloring give an impressionistic charm to those of his paintings like "A North Plain Road" and the autumn countryside.



"HAMBURG CHURCH" and the artist who painted it, Edgar O. Snider. This is one of many Connecticut scenes in the Lyme exhibit which runs till Aug. 20.



FAMILY PORTRAIT in Lyme Art Association show. Artist Stephen Howard poses with his daughters, Roberta, 7, left, and Stephanie, 9, in front of painting of Mrs. Howard.



GREGORY SMITH who heads worked long and hard on the Lyme Art Association, has art group's two summer exhibitions.

Mr. Miner has a knack of setting down on canvas the peace and quiet of Connecticut's picturesque villages. "Hamburg Church," pictured herewith, is a good example of his style and choice of subject matter.

Other artists in the large show deserve mention: Will Howe Footo for his paintings of Mexico, where he spent last winter; Will Taylor for his "Summer Traders," a scene of the fish pier at Niantic; Guy Wiggins for his boatyard scenes; Winfield Scott Clime, Gregory Smith, Roger Dennis, Harry Hoffman, Saxton Burr and Ralph Read for their own reflections of New England's landscape.

The back gallery is filled mostly with leftovers from the recent watercolor exhibit, and has several etchings, an Ivan Olinsky pastel nude, some Henry Kreis sculpture in pink stone, and a fine bronze colt's head by Florence Voorheis Fish, about two inches high. There is also a new watercolor that stands out from the rest—a Venetian canal scene by Nelson C. White.

LYME ART ASSN. OPENS SUMMER SHOW

Forty-fourth Annual Exhibition Contains Oils, Watercolors, Pastels, Drawings and Prints

(Contributed)

Three years ago a yellow-bellied sapsucker flew into the Lyme Art Gallery during the summer exhibition. After making a circuit of the room he hesitated and hovered over a woodcarving made from the wood of an old apple tree. This tree had grown in the yard of the sculptor, Heinz Warneke who lives fourteen miles north of the gallery. Mr. Warneke happened to be present when the bird flew in and he said he recognized it as one that had built a nest in the apple tree before the tree was cut down.

Last Monday afternoon a bird very different in appearance from the sapsucker flew in through the same door and after flying once around the Goodman Wing made straight for the North Gallery. There he seemed interested only in the picture of Wall Street by Guy Wiggins.

The janitor of the gallery, who is some kind of a naturalist, said it was a double-breasted seersucker. "A bird," said he, "seldom seen except on city streets." Mr. Bertram Bruestle, the official ornithologist of the Association, remarked later when approached on the subject that he had never heard of such a species, and that the janitor had better devote himself to crows instead of ornithology. The crows have been swept away and the committee chosen by the association to hang the show (which is the 44th annual summer exhibition) has accomplished its purpose. The show will remain open to the public through August 19. Variety in subject matter and in handling is the keynote of this display, which includes not only oils but watercolors, pastels, drawings and prints.

What, for instance, could be in greater contrast either in handling or in purpose than Abram Poole's large canvas, "The Spanish Sisters" and the country dance called "Swing Your Partner" by Gertrude Nason? Mr. Poole's canvas, which by the way, has won many awards in important shows throughout the country (among them the Corcoran Gold Medal, the Altman Prize at the National Academy, and the First Prize at the Chicago Art Institute) is formal and dignified in arrangement and color, with careful consideration given to textures and surfaces: Miss Nason, on the other hand, has felt the swirl and freedom and fun of a country dance and has painted her subject in just that spirit. There is contrast, too, between Eugene Higgins' approach in his fine canvas, "A Meager Shelter," with its strong somber forms, and the brilliant, shimmering tropical color in "The Banana Country" by Will Howe Footo.

A canvas in a wholly different vein from any so far mentioned is Harry Hoffman's "Savannah Market." It is distinguished by fine handling of a sun-lit wall which rises in back of a group of busy customers and colorful produce.

Tosca Olinsky's flower pieces are quite up to her standard, which is high—note the "Winter Bouquet"—and she also shows a girl's head that seems to this reviewer the best of its kind that

1948
NEW ERA, FRIDAY, JULY 2

LYME ART ASSN.

(Continued from page 1)

she has yet shown. James Goodwin McManus too has produced a "best" in his portrayal of cold wintry sunlight along a country road.

Guy Wiggins is painting at Clinton this summer, with sparkling glimpses of Clinton shores as a result; while across the gallery on an opposite wall to his "Boat Yard at Clinton" hangs one of his well-known New York winter street subjects. Winfield Scott Clime, whose watercolors in the recent watercolor show were mostly of fishing boats, has returned to his New England farms with results that will gratify his many admirers.

William Chadwick shows two excellent laurel pieces and an exceptionally fine canvas of a stone bridge which he painted somewhere in the vicinity of Princeton. Marian Hungerford's still life of sunnec and brown winter leaves is reserved and dignified in tone and color, and her snow picture shows her sensitivity to the warmth of winter grays. "Homestead" by Frederick Lester Sexton, "The Hilltop Oak" by Bertram Bruestle and Charles Ebert's "Hickory Hill" are items not to be overlooked by the gallery visitor.

It is with sincere regret that we note the wreath under the serene autumn landscape by William S. Robinson. For many years Mr. Robinson, who died last winter, was an active member of the association. He served as president, and in many other capacities, and was a member of the building committee for the present gallery. His delicate high-keyed landscapes will be missed from the gallery walls.

In the Goodman Wing there will be found prints by Thomas Nason, Platt Hubbard, Will Taylor, H. Lindley Hoxford, Ogden Peissner, Gladys Kelly Fitch, Beatrice Harper Banning and Bertha Dougherty, pastels by Caro Weir Ely and watercolors by Clifford Grayson and others who have been already mentioned. Miniatures by Sarah E. Cowan and Elsie Dodge Pattee are also to be found in this wing.

Other exhibitors include Frank Vincent DuMond, Louis Paul Dessar, William Donahue, Margaret Cooper, Thomas K. Hanna, Maude Lawton, Frances Raiff Wood, Roger Dennis, Saxton Burr, Lydia Longacre, Edward Weidl, Francis X. Harry, Dorothy Wilmet and Eric Williams.

Lyme Artists Show Work At Lyman Allyn Museum

By NELSON C. WHITE

From the days when Miss Florence Griswold housed all the artists of Lyme under her hospitable roof until the present moment when almost every other house on that beautiful old main street is the home of a painter, there has been gathered each year a constantly richer harvest of good painting in Old Lyme. So long has this been going on that we are apt to take it for granted and because it is so near, to forget that many people from far away come to southern Connecticut for the sole purpose of seeing Lyme and the work of her group of distinguished artists.

New London is doubly fortunate this year when transportation is nearly back to the horse and buggy days to have an exhibition of the Lyme Art Association brought to our own Lyman Allyn museum. Upon entering the large west gallery one is arrested by the power of Edward F. Rook's Farewell. This represents a moment just before the sun sinks behind the magnificent headlands of Monhegan Island in Maine. The surf and the rocks are half in light and half in shadow and the whole picture is wrought with intricate overlays of tone and color. It has that indefinable but none the less actual essence called quality, a rare commodity at any time.

Will Howe Footo's Young Woman in Black is a masterly and assured figure piece. A handsome young girl whose costume includes a Spanish mantilla is posed against a background of dark blue which is a perfect foil for the warmth of the flesh tones and the dress. But the blue is marvelous in quality, not obtrusive but muted, subtle and harmonious. The picture is one of the most pleasing in the whole exhibition. So also are two fine portraits by William Chadwick, the characteristic J. Howland Gardner and the charming White Veil.

William S. Robinson gives us one of his poetic renderings of our Connecticut autumn with his graceful and sensitive October and Harry L. Hoffman's New England Spring is a masterly evocation of a fleeting moment, full of the spirit of our landscape. An old white house under a hill amid rugged

trees just budding fills a foreground which leads away to receding planes of tender green and a soft blue sky of early spring. Winter Night is a vision of remarkable power and simplicity of conception. How sympathetically rendered are the textures of the old barn in the mysterious moonlight contrasted in tone and color with the snow and the shadow of a haystack across the foreground. Special mention should be made of Winfield Scott Clime's Mill Pond, a truly New England landscape, of accomplished technique and persuasive conception. Bertram Bruestle's North Plain is a sparkling bit of landscape and there are charming glimpses of countryside by Charles Ebert, Margaret Cooper, James G. McManus, Gertrude Nason and William H. Donahue. Platt Hubbard has an original and fluent Rheims Cathedral and Guy Wiggins' Boats at Essex is an appealing and accomplished marine.

Eugene Higgins' dramatic and forceful War in Russia shows how effectively the contemporary scene can be used as it was in the days of Delacroix. Ivan Olinsky has an excellent figure study, Resting, and there are interesting figure subjects by Tosca Olinsky, Elmer Lathrop Sears and Frederick L. Sexton. There is also a fine still life by George Burr.

Almost all who have oils in the exhibition have shown watercolors, crayons, pastels or prints. Thomas W. Nason's two wood engravings and his one copper engraving command attention and respect at once. One does not hesitate to proclaim them as masterly as anything ever done in their respective mediums. They are beautiful and enduring works of art. Ogden Peissner's Portrait Sketch is a remarkable tour de force in watercolor, quite the equal of Sargent or Homer in its command of a difficult medium. Will S. Taylor's Sarah's Wash is a spirited watercolor and Mary Roberts Ebert's August Afternoon is a sensitive and pleasing aquarelle.

The Lyme artists have given us a representative showing of their work and it is well worth a trip to the museum on foot, or horseback or by any other legitimate means of conveyance. We hope it may become an annual affair.

The Hartford Times
July 18, 1952

150 Oils in Old Lyme Exhibition



WATERFRONT SCENE by Steven Howard is one of his realistically stark paintings on view in current oil painting exhibit at Lyme Art Galleries.

Special to The Hartford Times

Old Lyme—Paintings by Steven Howard, Frederick Buchholz, Tosca and Ivan Olinsky, Truman Handy and Raymond P. R. Nelson are standouts in the 51st annual summer showing of oil paintings at the Lyme Art Association's galleries on Old Boston Post Road here. The exhibit opened Saturday and will run through Aug. 17.

THERE ARE better than 150 oils in the four galleries, plus watercolors, pastels, prints and drawings in the Goodman Gallery.

The Olinskys, father and daughter, make solid contributions, what with Ivan Olinsky's

portrait, "The Yellow Jacket," and Tosca Olinsky's crisp and free "The Park" Out in the back gallery, Miss Olinsky has an interesting watercolor, "East 38th St."

Steven Howard also brightens things considerably with his forceful uninhibited brushwork notably in "Waterfront." He also has six interesting smaller works in the center gallery, with "Beach Poles" and "The Road," showing what can be encompassed on a small canvas.

BERTRAM BRUESTLE'S "The Oak and the House" and his smaller "Witch Hazel Mill" will find many admirers. Among beach subjects, "Bait Diggers" by Roger Dennis has considerable at-

mosphere, as does also Nelson C. White's "Scallop Dredgers," and Dennis' "Nanticoke Lobster Boats." Vincent D. Breen's "Winter Morning, Rocky Hill," John O. Enders' "On the Rocks," James Goodwin MacManus' "Windy Day," Frederick L. Sexton's "O Little Man," and Truman P. Handy's "Edgartown Boathouse" are all enjoyable.

Other good pieces of portraiture in the show are Raymond Nelson's likeness of Dr. Matthew Griswold of Old Lyme and W. Langdon Kihn's conception of Guy Wiggins. And the Frederick Buchholz "Dancers at Ease" is one of the most effective figure studies—R. M.

Almost No Grim Reminders Of War in Lyme Art Exhibit

By GREGORY SMITH

OLD LYME — The woodpeckers and sapsuckers that have been in the habit of visiting the summer exhibitions of the Lyme Art Association for the last few years are going to be disappointed this season. Their chief interest has been in the sculpture; it gave them something to light on and peck at. But never since the present gallery was built has that branch of the arts been so poorly represented; in fact, there is no sculpture shown at all; and the association's one ornithologist, Bertram Bruestle, is interested to see if woodpeckers can remain complacent with a shortage of modeling and accept painting as a cultural substitute or whether they will demand a new janitor and a rationing board at the fall meeting. Except for the lack of this medium, the regular summer oil exhibition, which opened on Saturday, is a lively show and the catalogue numbers a fairly complete list of the usual exhibitors with the addition of several new names.

One of the liveliest spots on the walls is Gertrude Nason's canvas in the south gallery called Saybrook Merry-go-round. She approaches her subjects with a delightful sense of humor, and a sure feeling for the rhythmic line. In the same gallery Tosca Olinsky has a handsome still life of sumac; and Maude Lawton, a new exhibitor with the Lyme group, shows a deftly-painted flower piece. Marian Hungerford displays a winter landscape—one of her best. Having started this review in the gallant manner, with ladies first, let us now complete the list before introducing the men. Elsie Dodge Pattee, Rosamond Niles, Augusta Whipple Taylor and Frances Raiff Wood are represented with interesting still life arrangements, and LeRoy Kingley Holden, Margaret Cooper, Helen Xavier DuMond and Jennie C. Calvert with landscapes.

In the Goodman wing hang miniatures by Lydia Longacre and Elsie Dodge Pattee; Caro Weir Ely is represented by a sensitively-toned pastel, and Beatrice Harper Banning has an etching of a bomber, entitled BG-3.

Abram Poole dominates the end of the north gallery with a life-sized portrait of a Dominican lady in a green dress and a red bandanna, with her hands on her knees, and looking squarely front and center. This is a canvas one will long remember. His soul ever full of compassion for the sufferer, Eugene Higgins turns his attention today to a timely and dramatic seascape, The Last of the Crew. Ivan Olinsky, too, reflects this era of turbu-

lence and uncertainty in his wistful silver-toned figure of a young woman, an refugee. Harry L. Hogman's large undersea canvas, Black Angels, is one of the most interesting pictures in this wing, and certainly one of the best in his series of undersea paintings. Other striking works in this room include a spring landscape and a storm in Newfoundland by Frank Vincent DuMond, Will Taylor's jug of switchel keeping cool in the shade of the wheelbarrow, and a briskly painted and colorful Christmas Day by Stephen Howard. Frederick Lester Sexton shows a white goat on a milking-stand, appropriately titled Nanny. This picture is rich in color and interestingly arranged. Other things well worth the seeing in the north gallery include landscape by William Howard Donahue, Charles Ebert, Joseph S. Dunn and Saxton Burr.

Back in the south gallery hangs Charles Vezin's Manhattan. The late Mr. Vezin was for many years a member of the association and his works are going to be missed on the gallery walls in future exhibitions.

Here also are two harbor pictures by William S. Robinson; two ably-handled portraits by William Chadwick; a Jamaica subject by Will Howe Foote; two typically composed landscapes by James Goodwin McManus (one of which, the summer picture, seems to this reviewer to be one of Mr. McManus' best). Winfield Scott Clime is well represented with January Thaw, a realistic and carefully considered New England subject. Guy Wiggins shows deftly-handled street scenes and Louis Paul Dessar a misty moonrise with figures standing beside a boat.

After a long absence Albertus E. Jones makes his appearance with this group, contributing two canvases strong in color and direct in the handling. In the hall there is a still life, called Study in Gray, by Boris Kublanov, a new name in Lyme catalogues.

The center gallery is given over to small pictures by artists already mentioned, but with the pleasant innovation of a few larger canvases here and there to break the monotony of many small things hanging together. The Goodman wing, as heretofore, is devoted to watercolors, pastels, prints and drawings. Here among others may be found watercolors by Oden Fleissner, pastels by Platt Hubbard and the engravings and drawings of Thomas Nason.

The show will continue through Aug. 23 from 10 a. m. to 6 p. m. and 1 to 6 on Sundays.

FOUR

THE HARTFORD COURANT MAGAZINE

Sunday, August 6, 1944

Old Lyme Maintains a Tradition



SYCAMORE—By Bertram Bruestle.

SHIRLEY—a portrait (left)—By Ivan Olinsky.

DURING the summer of 1902 a small group of painters held an exhibition of two days duration in the public library of Old Lyme, thus pioneering America's first summer art show. In the annals of the Association the one printed record of that first exhibition is a clipping from The Hartford Daily Courant of September 4, 1903, saying, "It, (the 1902 exhibition), included antique silver in its display, furniture, priceless porcelains, old manuscripts and the like. But this year the display was limited to pictures, which were hung in the reading-room."

In 1903 a poster with the names of 19 exhibitors, and a train schedule to and from Hartford, New Haven and New London, announced a three-day exhibition. A footnote on this announcement reads "A stage will carry visitors to and from the trains free of charge."

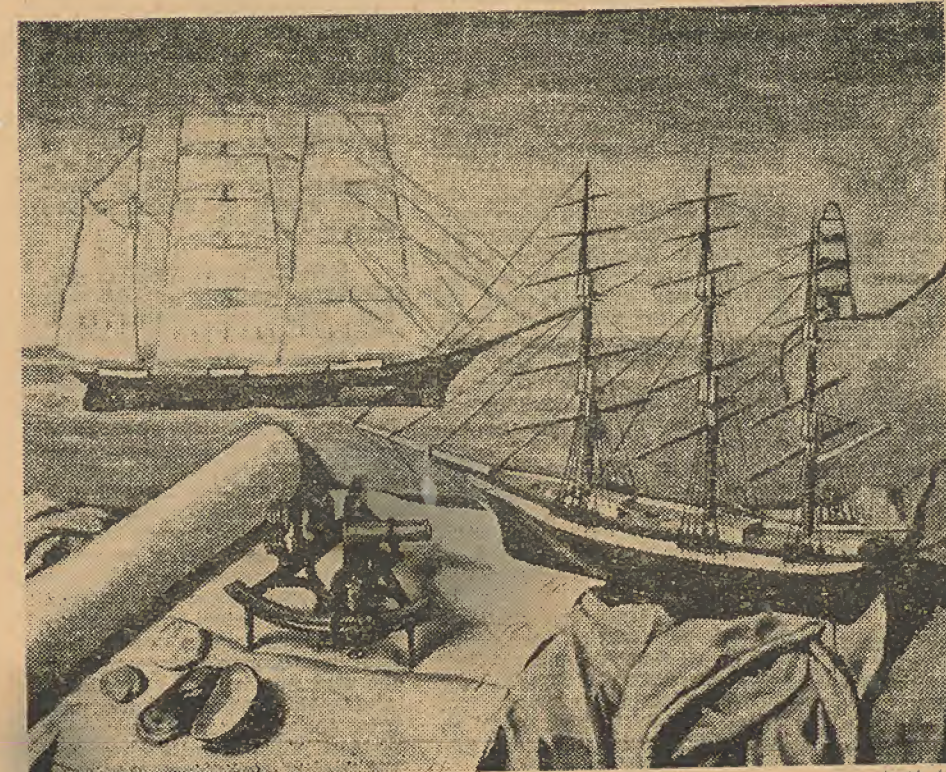
Gradually extending the period of duration, these shows were held in the library each summer until August of 1921, when the present gallery designed by Charles Platt was used for the first time. This beautiful gallery bears the distinction of being the first in the country known to have been built and financed solely by the artists themselves. For several summers but one show, consisting of oils and sculpture, was held; but in 1925 a special exhibit of water colors was added as a "curtain-raiser" to the yearly activities, followed a few years later by another addition — that of the autumn show.

The current, (43rd annual) exhibition opened on July 15, and continues through August 20. The display of oils in the three main galleries is supplemented in the Goodman Wing by a fine collection of water colors, pastels, prints and drawings.

On August 26, the twelfth autumn show will open, to continue through September 17. The gallery doors are open from 10 a. m. to 6 p. m. daily, and on Sundays from 1 to 6 p. m.



LILAC TIME—By Frederick Lester Sexton.



TWO SHIPS—By George Yater.



TWILIGHT FISHING—By Frank Vincent DuMond.

HARTFORD TIMES, THURSDAY, JULY 17, 1947

Modernism Sounds an Insistent Note Amid Serenity of Lyme Art Exhibit

By MARIAN MURRAY

The mood of Lyme Art Association exhibitions has always been one of serene adherence to tradition, changing rather slowly as experimentation elsewhere has indicated the way.

In the 46th annual exhibition which opened Saturday, there is nothing radical, nothing that will startle even the most conservative taste. Yet perhaps even the members themselves would be surprised to realize how manners and techniques that a decade ago would have seemed too "modern" have become incorporated in the work they exhibit.

For example, "The Magic Shell," a painting by Henrik Mayer, director of the Hartford Art School, has been given the place of honor in the south gallery. Yet the picture shows the heavy figures, muted colors and sense of strangeness that we associate with the neo-romantic.

Tosca Olinsky, who has progressed consistently in technical ability and insight, shows both oils and watercolors that may be called expressionistic. Her oil, "Country Bath," is one of the most exciting pictures in the show, and her "Half Nude" is one of the best watercolors.

EUGENE HIGGINS who has always maintained a personal approach that puts emphasis on universality and the symbols of the earthy, has a passionate document, "A Jeremiah Without Prophecy," in which brightness touches the sombreness and the mood is almost overwhelmingly haunting.

Elegance and suavity are embodied in Abram Poole's portrait, especially that of "Mother and Child." There's gaiety in Gertrude Nason's amusing genre, "Runaway Sale." Will Taylor's "Strong's Lane" and "Essex Docks," are swift, evocative impressions. Stephen C. Howard's "The Woodsman" is lively and dramatic, slightly and subtly caricatured.

The south gallery is centered around Raymond P. R. Neilson's robust portrait of Hayley Lever, which has been shown in Hartford, and there are several other portraits, including an almost ascetically restrained one of "Antique Dealer," by Northam R. Gould, and a sharp, bright study of Wilbur Daniel Steele by W. Langdon Kihn. There, too, is Mr. Poole's "Dominican Girl," with an exciting placing of dark flesh tones against cooler hues.

Among the still lifes, one is attracted by Gertrude Nason's casually effective presentation of "In-



"COUNTRY BATH," an oil by Tosca Olinsky, which is shown in the 46th annual exhibition at the Lyme Art Association.—[Photo by Peter A. Juley and Son.]

dian Summer Bouquet." Mr. Gould's "County Fair," is as gay and entertaining as when it was seen some years ago. Gregory Smith shows his interest in the way sunlight touched a figure in rear the doorway of the studio. Thumb-box sketches, as usual, are hung in the center gallery, with two by Mr. Howard standing out from the mass—"Bound Out," a study of values in low key, "Sea Shore," another in more vivid color.

THIS EXHIBITION is predominantly of oils, but they have been supplemented by watercolors, pastels, prints and drawings, in the Goodman gallery.

With the exception of that by Tosca, lovely in feeling and adroit in the use of the medium, the watercolors are not too impressive. Higgins has several beautiful wash drawings. There is almost classic restraint and purity in Julia Duke Henning's "Portrait of Valentine." And there are a number of fine

wood engravings, etchings, dry-points, silverpoints and drawings, notably by Thomas Nason, Caro Weir Ely and Elsie Dodge Pattee. Only four pieces of sculpture are on view, all comparatively small in size. They are by Bessie Potter Vonnob, Henry Kreis and Gilpin Clark.

The exhibition will remain through Aug. 17, and may be seen weekdays from 10 a. m. to 6 p. m., and Sundays from 1 to 6 p. m. The 15th annual autumn exhibition will be held at Lyme from Aug. 23 to Sept. 14.

'Main Street, Essex'



Oil painting by Guy Wiggins, N. A., in loan exhibition at Peace Dale, R. I. (through Labor day).

Rich Array of Art On View in Lyme

Special to The Hartford Times
Old Lyme — The full onset of Summer at the shore finds a sort of mirror on the walls of the Lyme Art Galleries. For here, in the 33d annual Summer exhibit since exhibits began in 1902, the beauty, the color, the lushness and the meagerness of the New England countryside is to be glimpsed in the paintings by some 45 local artists.

The gallery exhibit almost presupposes that the visitor has an interest in New England's harbors, in its bouldered hillsides, in its gracious old mansions under even more graceful elms.

Many of the paintings fit these categories to perfection, breathing the spirit of the scene they depict with almost no distortion. Of such are Bertram G. Bruestle's "Cloud Shadows,"

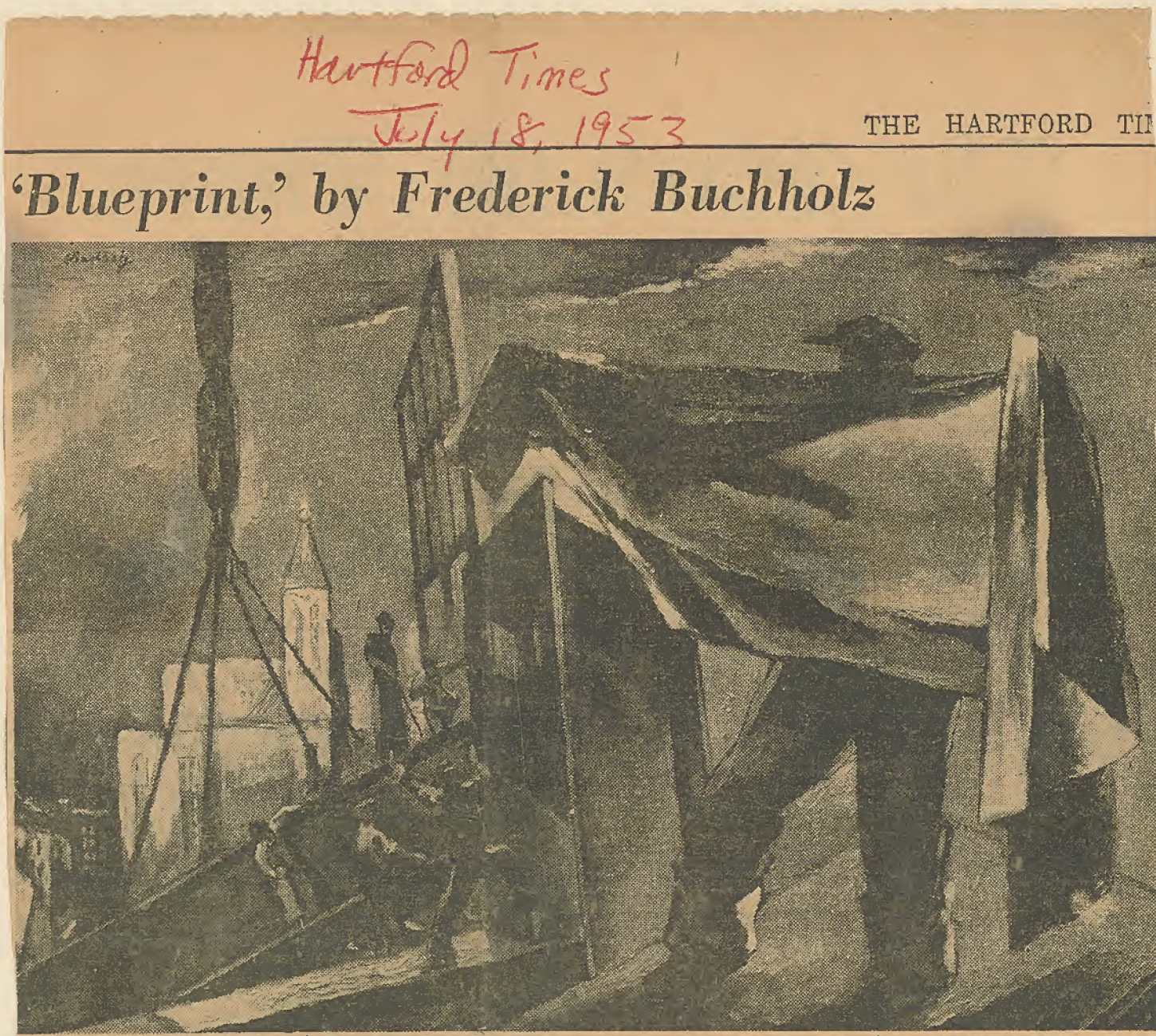
Roger Dennis' "Low Tide," Gregory Smith's "Blackhall Marshes," or Guy Wiggins' "Essex Main Street."

But not all are totally representative. Witness "Doxology," by William H. Donahue, "Newcastle Weather-vane" by Stephen Howard (and two of Howard's smaller oils, "Tug" and "Maine Gulls,"), Ivan Olinsky's "Hall Bedroom," Ralph Read's Algerian desert scene, J. Palminteri's "Portrait of Joe Hart," and Vincent D. Breen's excellently handled "Place at the Shore."

There is no reason why one of the finest works in the show should be mentioned last, except that it will be remembered first or last. It is Henrik Mayer's portrait "Julie," something that will please anyone who likes bright fresh painting.—R. M.



"Girl With a Straw Hat," by Tosca Olinsky, in the fortieth annual exhibition at Old Lyme, Conn.



'Blueprint,' by Frederick Buchholz

Buchholz of Old Lyme Colony Paints with Sculptor's Touch

Frederick Buchholz, whose painting, "The Blueprint," reproduced above, is one of the outstanding works in the current exhibition at Lyme Art Galleries, lives in a modest farmhouse in the Grassy Hill section of Lyme. He says he would live there year round, but he hasn't got around to getting the place fully winterized yet, and his New York apartment-studio is a lot more comfortable in February.

He was born in Springfield, Mass., attended high school there, decided to be an artist and studied with a Springfield painter, J. T. Lavalley. After that he had a year at the Art Students League in New York, under Kenneth Hayes Miller and a sculptor and drawing teacher named Leontelli. He credits Leontelli with giving him some of the basic principles that crop out in his painting today. Principal among these was Leontelli's insistence that he look at his subjects in terms of large masses, the way a sculptor does. Buchholz' figures today have an heroic, sculptural feeling.

ART STUDENTS LEAGUE lasted as long as the Buchholz money lasted, which wasn't long. He found employment with a printing company. He was set up in a cubbyhole, he says, eight feet wide, 15 feet long, with a shelf running entirely around it except for the door. On this shelf were laid out pages of books.

Buchholz' job was to walk around and around the shelf, picking up one page after another for layout work. It was like a squirrel cage, he says. Later he found work as a designer for a textile firm, and he still does it, under a freelance arrangement, but he has reached a point where he is able to spend months at his paintings.

In a colony of Old Lyme and Lyme artists whose ages run up into the eighties, Buchholz is one of the youngsters. He is 52. He finds it hard to say what artists have influenced him, be-

yond Kenneth Hayes Miller and Leontelli, but he admires Degas, Toulouse-Lautrec, Renoir, Van Gogh and the noted French tapestry designer, Jean Lurcat. He never has gone to Europe to study or work. "I'm one of the few who didn't go," he observes.

HIS NEIGHBORS in Grassy Hill include the veteran portrait painter, Ivan Olinsky, and Abram Poole, but none of the artists, he declares, has found time to be especially neighborly. "We were talking about it the other day," he says, "and we decided there was something wrong with all of us, working so hard in our studios and never getting together for a little fun. So we are planning to organize, in a loose way, a group which can meet for social purposes and exchange views and experiences."

Mr. Buchholz met his wife at the Art Students League. She was then Elsie Miller. When she set out as a painter, she decided to drop the name Miller, because there were so many Millers in the art field. As a girl, she had two nicknames, "Ede," and "Ede-else." She adopted these as her professional name, and those paintings you see in summer shows signed "Ede-else" are by Mrs. Buchholz. They have a daughter, Dorothy, who studied dance with Doris Humphrey and other noted modern teachers. She is at present conducting a children's dance class in Lyme.

MR. BUCHHOLZ is to be given a one-man show this winter in his home town. The Springfield Art League is sponsoring the exhibit in the Smith Museum, and he is planning to be present for the reception. He has had several one-man shows in New York, and his paintings can be found in such distant places as the San Francisco Museum and the Louisiana State Museum. —R. M.

Lyme Art Association Show Has Unusual Variety

By NELSON C. WHITE

To those art-lovers who may have concluded that the exhibitions of the Lyme Art Association are the last stronghold of an imprudent and stereotyped conservatism, it is recommended that they visit the current spring exhibition of water-colors, pastels, prints, drawings, and sculpture.

Here they will find an unusual variety of points of view, techniques, medium, and subject matter. From the colorful abstract paintings of William Donahue, to the forceful realism of Chet Reneson in his impressive Great Island, there is a great range of almost antipodal approach.

The water-colorists offer a remarkable variety of strict realism, like those of Bertram Bruistle, to the sensitive but freely executed work of Mrs. Pauline Hopkins Stack, who is notable for her individuality and fine sense of color. Alphaeus P. Cole's Summer Revery is an astonishing tour de force — a head and shoulders of a handsome model, life size, rendered with mastery of touch yet broad and free in its conception.

Will Taylor's forceful coast scenes are remarkable for their combination of strength and yet their exceptional color qualities which make them carry across two long galleries and yet bear the closest scrutiny. This is true also of the work of Harry L. Hoffman, Saxton Burr and Frederick Sexton. These men have an excep-

tional mastery of the techniques of water-color, serigraph, and pastel. Shows Fine Pastels. Gershon Camassar displays a fine group of pastel landscapes and drawings, and Roger Dennis contributes a number of colorful water-colors and a group of black and white wash drawings. His Abandoned is particularly good, suggestive, in its way, of the Chinese ink painters in its spirited and sure touches of the brush. Tosca Olinsky shows some strong but sensitive still-lives of flowers and Marian Hungerford's water-colors are frankly experimental but the experiments are often very successful.

Gertrude Nason's work ranges from the abstract to the real and is always original in conception and inspiration. So, also, is the excellent work of Frederick Buchholz and the highly original Racons of Dorothy Stevens. Frances Buell, Betty James, and Edward Weid offer excellent visions of landscape and architecture and there is an interesting group of drawings by James Grunbaum, Adele Clement, Nelson Holbrook White, Ede-else, Grace Meyer, and a fine self-portrait by Harold Goodwin. Space does not permit doing justice to many other works which add variety and interest to this colorful show. These include the sculpture by Adlai S. Hardin, Henry Gill-Roberts, H. and H. Peck and pictures by Everett

Warner, Rod Mackenzie, Nelson C. White, Boris Kubanov, Harry Stevenson, Donald Thompson, Roger Epply, Elsie Pattee Augur, Margo Ridabock, Bill Steeves, Ada Lee Evans, Harriet Edmunds, Edwin Maynard, and Marian de Maurice.

All in all, this exhibition offers a wide choice of visual experience for almost every taste and it is consequently one of the high spots to be visited during the summer season. It continues until July 7.

NEW LONDON DAY

Lyme Art Unit Opens 61st Exhibit of Oil Paintings

By EDITH G. GIPSTEIN

OLD LYME — An artistic style, that characteristic manner of expression that differentiates one painter from another, reveals itself in an artist's work within whatever different media he might be working. This observation seemed especially apparent when comparing the sixty-first annual exhibition of oil paintings now on display at the Lyme Art Association with the watercolor and pastel show recently held by this same group of artists.

Thus, whether using thin washes of watercolor or thick pigments of oils, Bertram G. Bruistle crystallizes each magically still and sharp-focus moment in nature like a fly imbedded in amber. Frederick L. Sexton again applies his strokes in short, bright daubs or Harry Hoffman, in either medium, creates the aura of the Caribbean not only by subject matter but by his special palette of pinks, purples and greens.

The same thing holds true for those most popular canvases, the ubiquitous landscapes, fondly describing every nuance of seasonal change in scenes usually drawn from this locale. The familiar farms, churches, marshes and wharfs are rediscovered again and again — each in his own special way — by such capable artists as Will Taylor, Gershon Camassar, Roger Dennis, Nelson C. White, Marian Hungerford, Edgar O. Miner, Hugh de Haven, William Chadwick, Saxton Burr and Frederick Buchholz among others.

Colorful impressions of Venice, Mexico or the tropics have been translated into oils by Ivan and Tosca Olinsky, Will Foote and Lephe Holden, all of whom work equally as skillfully in watercolors or chalks. Lively scenes of Haiti by Ralph Read have been created in his unmistakable primitive-sophisticated style.

Snow Scenes Shown A highly individualistic manner has also been evolved by Ede-else in which she uses areas of flat pure color bounded by sinuous lines strongly suggesting the decorative exoticism of Gauguin and the subsequent style of art Nouveau.

An outstanding group of canvases are a series of snow scenes by the well-known painter, Guy Wiggins. These charming vignettes, mainly set in the Plaza Square of New York, often resemble watercolor in their silvery tone and delicate handling of pigment. The haziness of the buildings and statues in the grip of a winter storm, the bend of figures against the biting wind or a patient horse shivering at his back are always consummately suggested.

Another notable work in this exhibition is a large still-life by Henrik Mayer with a whaling memorabilia depicted in deep-toned planes, dominated by the prow of a ship upon which the large figurehead of the nymph Galatea rides.

This show, which may be seen daily through Aug. 12, clearly expresses the vigor and competency of this group of artists. As a whole, however, the exhibition might have been even more enjoyable had it displayed a wider range of styles including a greater number of pieces of a more experimental nature. Of the many artists represented only a few non-figurative paintings by William Donahue and an occasional fine semi-abstract canvas such as one by Charles Gruppe provide a balance with the preponderance of strictly traditional works and

their almost doggedly repetitious compositions.

Margo Ridabock, Gertrude Nason, Other exhibiting artists include H. and H. Peck, Pauline Stack, Henry Gill-Roberts, David Swasey, George Kirshnamann, Wanda Witori, Gertrude Whiting and Everett Warner.

Also, Alphaeus Cole, Margaret Cooper, Nancy Spooner, Elsie Augur, George Koburewicz, Nelson H. White, Donald Thompson, Chet Reneson, Roger Epply, Thomas Nason, Barbara Terry and Caro Ely.

Lyme Gallery Is Presenting Memorial Art

The Lyme Gallery, Main Street in Old Lyme, is currently holding a memorial art show in honor of three members who died within the past year. The show, honoring Ivan Olinsky, Guy Wiggins and Gregory Smith, is being held in conjunction with the annual autumn show and will continue through Sept. 16.

These memorial paintings are in the finest tradition of American art. They show complete mastery of one's medium and a sympathetic understanding of the subject which is rarely found in contemporary work.

Guy Wiggins and Ivan Olinsky, have long been members of the National Academy and have won innumerable prizes and awards.

The annual autumn show presents new work by the well-known members of the Lyme Art Association. The gallery is open every week day from 10 to 5 and Sundays from 1 to 5.

The Hartford Times

18

Saturday, July 28, 1962



"MORNING LIGHT" by Bertram G. Bruistle, one of New England scenes at Lyme Gallery.

Landscapes Dominate Lyme Art Show

By R. W. SUTHERLAND
Old Lyme — For its 61st Summer Exhibit, the Lyme Art Association presents a dramatic portrait of New England. The show will continue through Aug. 12.

Some 60 artists are represented by 165 oil paintings, supplemented by water colors, pastels, drawings, prints and sculpture. The exhibit is predominantly academic in character, with a smattering of the modern. The four galleries of the association home and showplace here fairly bulge with colorful and absorbing art.

WHILE LANDSCAPES are in comfortable majority, the exhibit is varied by fine examples of still life, portraiture, some sculpture and fragments. Many of the artists have brought to the Continent, the Caribbean and Galapagos, St. Ives along with a fresh look at the Grand Canyon. But it is on the New Eng-

land scenes that interest appears focused mainly. A veritable parade of the sea-Girl, by Ivan Olinsky, and "Young Girl," by Tosca Olinsky. Still life paintings and fine groupings of smaller pictures in the Center Gallery have proved magnets to visitors. The Goodman Gallery is devoted largely to watercolors, sketches, prints and pastels by some of the association's prominent artists.

Among noteworthy showings are "Snowbound New England," by F. L. Sexton; "Wall St. Closing," by the late Guy Wiggins; "Seawards," by Will Taylor; "Marine Iguana, Galapagos," by Harry Hoffman; "Twin Maples," by Frederick Buchholz; "Winter Landscape," by E. O. Miner; "Summer Day," by Bertram G. Bruistle; "Old Homestead, Wallingford," another by Sexton; "Burning Brush," by Everett Warner and so many more.

THE PORTRAIT group includes some familiar names and personalities. William Chadwick shows a portrait of Edward Gregory Smith of fond memory to Old Lyme members. There are also "Galatea III," by Henrik Mayer; "Pehr

Sparre," by David Swasey; "Hungarian Girl," by Ivan G. Olinsky; and "Young Girl," by Tosca Olinsky. Still life paintings and fine groupings of smaller pictures in the Center Gallery have proved magnets to visitors. The Goodman Gallery is devoted largely to watercolors, sketches, prints and pastels by some of the association's prominent artists.